

State University of New York College at Buffalo - Buffalo State College

Digital Commons at Buffalo State

Museum Studies Projects

History and Social Studies Education

12-2020

What to Keep and How to Keep It: A Case Study of Archival Material related to the Richardson Olmsted Campus

Isabelle C. Bateson-Brown

State University of New York College at Buffalo - Buffalo State College, bateic04@mail.buffalostate.edu

Follow this and additional works at: https://digitalcommons.buffalostate.edu/museumstudies_projects



Part of the [Historic Preservation and Conservation Commons](#), and the [Museum Studies Commons](#)

Recommended Citation

Bateson-Brown, Isabelle C., "What to Keep and How to Keep It: A Case Study of Archival Material related to the Richardson Olmsted Campus" (2020). *Museum Studies Projects*. 16.
https://digitalcommons.buffalostate.edu/museumstudies_projects/16

This Open Access is brought to you for free and open access by the History and Social Studies Education at Digital Commons at Buffalo State. It has been accepted for inclusion in Museum Studies Projects by an authorized administrator of Digital Commons at Buffalo State. For more information, please contact digitalcommons@buffalostate.edu.

Abstract

Museums come in all shapes and sizes but do museum standards? The purpose of this thesis is explore the importance of adapting museum industry standards to the distinctive mission, collection, and feasibility of a specific institution. This research was exemplified by a case study of the historical and archival materials related to the Richardson Olmsted Corporation. The unique situation of the Richardson Olmsted Corporation as a site-specific arts and cultural organization related to the adaptive reuse of a historic landmark was also contextualized within the trend of historic reuse and the larger scope of museum industry standards, particularly pertaining to collection storage and archival guidelines.

State University of New York
College at Buffalo
Department of History and Social Studies Education

**What to Keep and How to Keep it: A Case Study of Archival Material related to the
Richardson Olmsted Campus**

A Thesis Project in Museum Studies

Isabelle Bateson-Brown

Submitted in Partial Fulfillment

of the Requirements

for the Degree of

Master of Arts

December 2020

Approved by:

Daniel DiLandro, M.A.

Lecturer in Museum Studies

Department of History and Social Studies Education

Thesis Adviser

Cynthia A. Conides, Ph.D.

Associate Professor of History and Social Studies Education

Director Museum Studies

Department of History and Social Studies Education

Second Reader

CONTENTS

Acknowledgements

Chapter 1

Introduction.....	1
--------------------------	----------

Chapter 2

Literature Review.....	5
-------------------------------	----------

Chapter 3

Methodology and Purpose.....	17
-------------------------------------	-----------

Chapter 4

Historic Redevelopment Projects in Buffalo: An overview.....	19
---	-----------

Chapter 5

Richardson Center Corporation, Richardson Olmsted Campus, and Lipsey Architecture Center Buffalo	24
---	-----------

Chapter 6

Collection Overview.....	34
---------------------------------	-----------

Chapter 7

Recommendations & Measures: Collecting Practices.....	46
--	-----------

Chapter 8

Recommendations & Measures: Collection Storage.....	50
--	-----------

Chapter 9

Recommendations & Measures: Record Keeping.....	55
--	-----------

Chapter 10

Conclusion.....	61
------------------------	-----------

Bibliography.....	62
--------------------------	-----------

Appendices

Appendix A: Handlists of BPC holdings.....	66
---	-----------

Appendix B: In-Progress Spreadsheet of Photography	71
---	-----------

Appendix C: Photographs of H. H. Richardson Letter & Transcription	72
---	-----------

Acknowledgements

Special thanks to Christine Krolewicz, former Project Manager, and Monica Pellegrino Faix, former Executive Director, of the Richardson Olmsted Corporation for allowing me to take on this project. Special thanks to Susan Joffe, Director of Public Information and Volunteer Services at the Buffalo Psychiatric Center for allowing me access to the historic materials she has almost singlehandedly cared for. Special thanks to the Buffalo State Museum Studies Faculty, specifically Dr. Cynthia Conides, Director of Museum Studies and Dan Dilandro, University Archivist and Special Collections Librarian for their guidance, feedback, and patience on this project.

CHAPTER 1

Introduction

When one hears the word “museum” the largest and richest institutions are probably the first to come to mind: The Metropolitan Museum of Art in New York, the Louvre in Paris, the Field Museum in Chicago, the Smithsonian network of museums in Washington, DC, and the list continues. These are the types of places where curators are highly qualified, where conservation is a priority, where HVAC and fire suppression systems are highly regulated, where security is top notch, where storage is - although never abundant - organized and efficient. These are the kinds of places that have helped shape the American Alliance of Museums and overall industry best practices. Although the big names are the first ones to come to mind, they are the elite top tier, not the average or every day.

In Buffalo, our big names are the Buffalo History Museum, The Buffalo Museum of Science, and the Albright-Knox Art Gallery. Still not in the same category of collection or budget size as the aforementioned institutions of national and international renown, these are the regional examples that come to mind at mention of the word “museum.” These institutions have professionally trained staff, classically-designed architectural buildings, and traditional art, scientific, and historically significant collections. However, in recent years, there has been an increase in smaller, less traditional arts and cultural organizations. There are numerous examples of this trend in Buffalo: the Colored Musicians Club and Museum is a historically significant building with thematic collections and exhibits; the Steel Plant Museum focuses on the history and legacy of the steel industry in the region but is housed in a building with no connection to the Bethlehem Steel site; the Theodore Roosevelt Inaugural Site commemorates the events surrounding President McKinley’s assassination and Teddy Roosevelt’s inauguration as well as thematic content from “TR’s” presidency in the city mansion where he took his oath of office;

the Buffalo Fire Museum celebrates the history of firefighters in the area. These smaller and often site-specific museums present a complex and highly individualized group of concerns when set against the top tier industry standards as well as the smaller and more modest regional leaders.

Furthermore, there are additional organizations that own archival material related to history places but are not strictly collecting or exhibiting institutions, such as the Frank Lloyd Wright historic house properties; The Darwin Martin House and Graycliff; the Olmsted Parks Conservancy; the Richardson Center Corporation, which oversees the Richardson Olmsted Campus; and numerous historic buildings around Buffalo such as the Guaranty Building and the Larkin Building; as well as the affiliated companies that have recently refurbished and redeveloped them.

Some of these institutions use “museum” or “archive” in the title, some don’t, and they are all unique entities that do not all fit into the criteria set forth by places like The Met or even the Buffalo History Museum. These institutions might be run by volunteers or personally invested individuals who care greatly but don’t have formal training: They are often in historically important spaces that are not appropriately outfitted for collection housing or display, they tend to have smaller and less well-connected Boards of Directors, fewer donors, and exponentially smaller operating budgets. Perhaps most importantly, they often have priorities beyond conservation and exhibition of their holdings. Many site-specific endeavors operate like the Guaranty Building or the Larkin Building, which is to say that they are functional real estate endeavors that have included some level of historical display into their daily activities but are not collecting or exhibiting institutions in the traditional sense.

Although sometimes within the same arts and cultural category as mainstream repositories, these small and highly individualized institutions exist in a different practical reality from traditional art, science, and history museums which means that some industry best practices are fiscally or structurally impossible to implement while others might be possible but don't make functional or thematic sense for these particular institutions. This requires a highly individualized approach to evaluating the collection needs at such museums. Although there are industry opportunities for this type of assessment, such as the Greater Hudson Heritage Network (GHHN) Collection Needs Assessment Grants, one wonders if the individualized collection needs assessment reflects what is possible and practical for a particular institution or simply what is lacking when compared to industry best practice. If the recommendation aligns strictly to industry best practices without thought for local feasibility their practical usefulness would decrease significantly. Furthermore, access to GHHN grants and similar offerings is highly limited, which is to say that even if such a grant was a perfect fix-it, the likelihood of each small institution receiving such a grant and specific assessment is unlikely.

The International Council of Museums defines a museum as “a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.”¹ With that definition in mind, there is room to debate which of these site-specific arts and cultural institutions qualify as museums or how to determine what archival materials are important to keep for posterity, as well as the larger role of corporate archives, though that is not the purpose of this thesis. Instead, this paper will look at the way that preserving Buffalo's history through its

¹ Thomas, Nicolas (2019). “What are museums really for?” in *Apollo Magazine*. London. <https://www.apollo-magazine.com/defining-museums-in-the-21st-century/> Accessed October 2019.

buildings is changing conceptions of museum and archive norms as well as explaining how to address the issues related to industry practice and functional practicality. This paper aims to explore the potential implementation of industry best practices as they pertain to site specific and non-traditional institutions using firsthand archival work at the Richardson Center Corporation as a case study. The Richardson Center Corporation is in many ways an extreme example as it is not a collecting or exhibiting institution (although their affiliation with the fledgling Lipsey Buffalo Architecture Center may change that), nor are they a small-scale historic house museum, nor are they strictly a historic redevelopment project for profit. Instead, they are an organization that inherited a great deal of historical ephemera when it took over the management of the architecturally significant remaining buildings of the former Kirkbride-style asylum, the Buffalo State Psychiatric Hospital at 444 Forest Avenue, with long-term hopes of fruitful revitalization of a historically significant gem.

CHAPTER 2

Literature Review

The literature on record keeping, acquisition, care, and display of museum collections is vast. This limited review aims to overview the broad norms of collections acquisition and stewardship, but to focus on the specific care and keeping of small institutional collections, photographs, and site-specific spaces with additional attention to record keeping and archival storage.

The American Alliance of Museums (AAM) uses broad strokes to outline the ethics standards and professional practices for collections stewardship.² These resources includes the following general guidelines and core standards:

- The museum owns, exhibits, or uses collections that are appropriate to its mission.
- The museum legally, ethically, and effectively manages, documents, cares for and uses the collections.
- The museum conducts collections-related research according to appropriate scholarly standards.
- The museum strategically plans for the use and development of its collections.
- Guided by its mission, the museum provides public access to its collections while ensuring their preservation.³

The generality of these standards allows for each institution to apply them in the specific ways that best suit their collections and institutional needs. The AAM also places a strong emphasis on ethics and responsibility in the wording of both the core standards and the

² American Alliance of Museums (2020) *Collections Stewardship Standards*. Ethics, Standards, and Professional Practices. <https://www.aam-us.org/programs/ethics-standards-and-professional-practices/collections-stewardship-standards/>

³ Ibid.

professional practices. Like the core standards, the professional practices remain vague with broad recommendations rather than specific benchmarks:

Museums are expected to: plan strategically and act ethically with respect to collections stewardship matters; legally, ethically and responsibly acquire, manage and dispose of collection items as well as know what collections are in its ownership/custody, where they came from, why it has them and their current condition and location; and provide regular and reasonable access to, and use of, the collections/objects in its custody.⁴

These practices are also framed to hold institutions accountable for not only what they have but why they have them, how they were acquired, and how they are cared for. There are several must haves included in the professional practices that make the requirements more distinct, but the most important to the scope of this project is the requirement for “[p]rocesses that regularly monitor environmental conditions and have proactive measures to mitigate the effects of ultraviolet light, fluctuations in temperature and humidity, air pollution, damage, pests and natural disasters on collections.”⁵

The need for appropriate environmental condition controls is specifically delineated into the various types of dangers to collections. However, again there is not a list of specific precautions, merely the areas in which precautions must be taken. These broad strokes throughout the recommendations, standards, and practices allow for their application across the AAM member institutions with diverse collections, structures, and financial resources.

Looking at care recommendations for specific collections, *Caring for your collections*⁶ provides a detailed list divided by genre of collections through the lens of small and personal collections. Hamburg’s contribution to this anthology looks at library and archival collections.⁷

⁴ Ibid.

⁵ Ibid.

⁶ Shultz, A. W. and Block, H.T. (Ed). (1992). *Caring for your collections*. Harry N. Abrams.

⁷ Hamburg, D. (1992) “Library and archival collections.” In A.W. Schultz, (Ed.) *Caring for your collections*, (pp. 52-63). Harry N. Abrams, Inc.

These collections can include a variety of objects but the connecting factor is the presence of paper (as well as parchment, leather, and linen). The primary takeaway is that housing, handling, and care procedures have significant effects on long-term preservation. Assessment of collection make-up, including specific materials and composition, influence the larger collection care needs, particularly environmental factors like heat and humidity. However, general specifications for library and archival materials fall within a common spectrum. Recommended conditions are 40-55% relative humidity (RH) and no higher than 72° Fahrenheit (although lower on both spectrums is preferred). Most of these materials are highly light-sensitive and as such it is important to consider lighting in storage areas as well as exhibition plans. Gas contaminants like nitrogen dioxide, sulfur dioxide, and ozone can also harm these materials over time. Enclosures and other housing buffers can ameliorate these concerns. Vermin and pests must also be addressed both before, during, and after evidence of damage has been noted. Traps and pre-emptive measures, cleaning and environment adjustments, and conservation of damaged items must be performed.⁸ Storage, while it can be very specific, also falls within a few basic parameters. These storage recommendations include acid-free or archivally treated paper and boxes and clear, non-chemically coated, non-polyvinyl film such as mylar enclosures. Most, if not all, of these must be purchased from archival suppliers not the local office goods store. Manuscripts, documents, ephemera, and stamps are most effectively housed in acid-free, buffered folders and file boxes the quality and size of which is document and resource dependent. Particularly acidic materials should be further isolated either with individual folders or alkaline buffered cards or polyester film to minimize direct contact when handling as well as to prolong the materials' "life expectancy."⁹ Large flat paper objects like maps and large format

⁸ Ibid, 53-56.

⁹ Ibid, 57-58.

plans present a particular challenge. It is always preferable to have housing that does not require folding. The number of these items is also important. If it is only a few, an acid-free portfolio with an appropriate place to store it would be fine, but numerous documents call for additional options like cabinets or map cases. Mounting is not recommended as a storage technique.¹⁰ Books and pamphlets are best stored on clean, flat shelves, away from light. Oversized volumes and scrapbooks that are too big or too heavy to stand traditionally on the shelf may be laid on the flat side so as to hang over the edge of the shelf. Original jackets should be preserved when possible. Individual clamshell enclosures are also viable options for some items, particularly those with fragile or unique original bindings.¹¹

Like with preservation and conservation recommendations, environment and support are key to minimizing damage and preserving longevity when displaying materials. Displays should be temporary whenever possible. Temperature and humidity should be controlled and remain as similar to the storage conditions as possible. There are frames, buffered board, and foam cradle options as well as clear Mylar and weighted string to hold books open.¹²

Preservation guidelines dictate that hands should always be clean and dry when handling materials. Gloves can be helpful in some cases but drastically decrease dexterity in handling. No food or drink should be allowed in the collection area and only pencils should be permitted in the vicinity of collections and when using them for research purposes. Detailed information is always necessary both before and after conservation/preservation work, and a maintenance record log or unobtrusive notes on items are important for continuity of care.¹³

¹⁰ Ibid.

¹¹ Ibid, 59.

¹² Ibid, 60-62.

¹³ Ibid, 63-64.

In the same anthology, Norris outlines guidelines for photography collections.¹⁴ A singular collection of photographs might contain a variety of photography types including daguerreotypes, ambrotypes, and tintypes, as well as various prints made by various processes including metallic silver, platinum, and cyanotype. Appropriate identification and care are crucial to preservation of each type. The very process of creating photographic prints makes them chemically unstable and thus difficult to preserve and archive. However, proper environments and handling of photos is extremely important.¹⁵ If each is not kept in its own chemically stable plastic sleeve, cotton gloves should be worn to reduce damaging oil transfer and fingerprints. Individual sleeves or buffered acid-free envelopes are best then housed in acid-free boxes as appropriate. However, plastics should not be used if RH cannot be absolutely kept below 80% at all times, as at that humidity the plastic contents can cause significant harm to the photos. Envelopes can also be superior because they are opaque and block light while remaining easy to label on the exterior - in pencil - although these potentially require more handling as the photos must be removed to be individually viewed.¹⁶

This collection of essays was aimed at smaller and more personal collections but these recommendations for both library and archival materials as well as photographic collections are echoed in Deiss's long-standing reference title *Museum Archives*.¹⁷

Benson's "The Archival Photograph and Its Meaning" explores the models for archival photography description and pays specific attention to effective annotations in the digital age.¹⁸

¹⁴ Norris, D. H. (1992) "Photographs." In Schultz, A.W. (Ed) *Caring for your collections*, (pp. 64-75). Harry N. Abrams, Inc.

¹⁵ Ibid, 72

¹⁶ Ibid, 73

¹⁷ Deiss, W. (1984). *Museum archives : An introduction*. Chicago : Society of American Archivists

¹⁸ Benson, A.C. (2009). The Archival photograph and its meaning: Formalisms for modeling images. *Journal of Archival Organization*, 7:4. 148-187.

Description of photography is generally a function of finding aids, calendars, inventories, or other forms of representational artifacts of the cataloging phase, which is only one piece of the larger archival photographic description system. The Society of American Archivists (SAA) defined description as “the process of capturing, collating, analyzing, controlling, exchanging, and providing access to information about: (1) the origin, context, and provenance of different sets of records, (2) their filing structure, (3) their form and content, (4) their relationship with other records, and (5) the ways in which they can be found and used.”¹⁹ Furthermore the Canadian resource “Rules for Archival Description” focuses on the principle of *respect des fonds*, a combination of provenance and original order which states that records by the same creator cannot be mixed or interspersed with those by other creators. But beyond these details there are three concepts that apply to photographers: process, purpose, and product.²⁰

There are several levels and models of photographic description. The first is item-level or the Bibliographic Record Model, which is the most specific.²¹ Often using MARC or OCLC parameters, this model creates a searchable digital catalog record for each photograph according to standardized coding and nomenclature. MARC stands for Machine-Readable Cataloging that communicates the representation of bibliographic information in a way that allows for copy cataloging when appropriate.²² OCLC stands for Online Computer Library Center that maintains the WorldCat database of items at member institutions. The OCLC uses specified fixed fields of the MARC style record to assist with readability and editing.²³ Both of these cataloging methods have streamlined cataloging processes while making items cataloged in this manner highly

¹⁹ Ibid, 150-151.

²⁰ Ibid, 152-155.

²¹ Ibid, 154-158.

²² OCLC (2020) *Bibformats Introduction*. OCLC Support.
<https://www.oclc.org/bibformats/en/introduction.html#section1.1>

²³ Ibid.

searchable by computer. Before digital options, this kind of record was found in a card catalog - which are still used in some places because item level conversion takes massive amounts of time, and copying data from existing digital records is problematic with photography and other one of a kind archival materials. The next is the collection level or the “finding aid.”²⁴ Creating a top notch, highly functional finding aid is not easy as there are many components to consider. They are generally not highly searchable, often existing in a hard copy reference and then as a digital resource, such as a PDF or other non-editable document for the researcher. The formats and information included vary by institution, collection, and curator. It is becoming more standard to make these finding aids EAD or XML with a DTD (document type definition), but the accessibility of these to be truly searchable and semantically useful to web vision is limited.

There are also the important “headings” to employ when cataloging materials: data structure standards, data content standards, data value standards. Although these should provide for some level of standardization, most institutions choose to build their own standards rather than conforming to national standards. Although not universally used, the major data structure standards are Dublin Core Metadata Initiative (DCMI), Visual Resources Association (VRA) Core, Categories for the Description of Works of Art (CDWA), International Standard for Bibliographic Data (ISBD), General International Standard for Bibliographic Data (ISBD(G)). The major data content standards are Anglo-American Cataloging Rules and RDA (AACR2), Describing Archives: A Content Standard (DACS), Cataloging Cultural Objects (CCO). Data Value Standards are dictated by several authority texts, such as Graphic Materials: Rules for Describing Original Items and Historical Collections, Library of Congress Name Authority File, Art and Architecture Thesaurus, Thesaurus for Graphic Materials I & II. Catalogers use a

²⁴ Benson, 159-160.

combination of these tools to properly describe and index collections in ways that make sense for MARC or other encoding standards.²⁵

Benson notes the necessity of “negotiating” the complex lattice structure of interlocking archival practice to work most effectively in summarized records, finding aids, and institutional standards of description. A particular set of tools and standards must be chosen, adapted to meet necessary institutional requirements, and applied throughout to avoid complex and competing styles within the same online and database systems. During the use of card catalog systems, item level records were uncommon and thus could not be transferred to first generation online systems. This means that many collections show only at best box/folder level information accessible through the institutional catalog system. Additional specific information is often contained in detailed finding aids with descriptions that do not follow the semantic web models and are thus not machine-accessible. Sheer collection size often dictates how specific finding aids can be. Even now, cataloging individual prints or negatives within a larger collection is not always common, even if classification numbers and titles are assigned.²⁶

With the importance of accurate item representation in mind, it is important to consider that in many ways the descriptive bibliographic information of an item acts a surrogate to researchers. The argument for bibliographic surrogacy contains acknowledgement of the intricacies about the qualifications for item surrogate, but regardless of the specifics, it is undeniable that in an ever-connected world, the shareable information about an item and its accessibility change the impact and potential use of any collection item.²⁷

²⁵ Ibid, 168-169.

²⁶ Ibid, 169-170.

²⁷ Ibid, 170-171.

Stewardship is particularly tricky as it pertains to digital resources, both their storage and access. Waibel points out that this is a growing issue as museums and archives provide more online access and use.²⁸ In 2006, *The New York Times* claimed that three out of four visitors to the Met never made it to the front door because they were viewing materials online.²⁹ These types of numbers required considering a Digital Asset Management System (DAMS) to streamline information flows by giving authenticated users access to appropriate files in usable formats. However, DAMS present challenges too, ones that are still relevant 12 years later: (1) Implementing a DAMS changes established use patterns within the organizational structure, causing change in job descriptions, policies, and procedures; (2) A DAMS causing reflection on functionality and productiveness of existing structures and practice; (3) Metadata and an ecology system that works for specific institutions. The large scale implementation of DAMS and providing broad access to materials in a digital format raised questions of media obsolescence and corruption as well as the more nuanced issues of software and hardware compatibility and maintenance. Furthermore, how can material presented in a DAMS be understandable? How does it provide meaningful context and the necessary knowledge base to the viewer? Additionally, partnerships are key instead of transactional interactions. Waibel raises many questions that still plague the industry as we see in Corrado and Sandy's 2017 book that aims to guide an institution through undertaking and maintaining a digital preservation strategy.³⁰ Similar to the Waibel article, Corrado and Sandy focus on the metadata and procedures rather than the specific technology since the technology will be ever-changing.

²⁸ Waibel, G. (2008). "Stewardship for digital images: Preserving your assets, preserving your investment" in *The Digital museum: A think guide* ed. Din, H & Hecht, P. Washington D.C.: American Association of Museums, pp. 167-177.

²⁹ Vogel, Carol. (2006, March). "3 Out of 4 Visitors to the Met Never Make It to the Front Door." *The New York Times*.

³⁰ Corrado, E. and Sandy, H.M. (2017) *Digital Preservation for Libraries, Archives, and Museums*. Rowman & Littlefield.

Vacca's 2014 article, "Knowledge in Memory,"³¹ explores the connections between museums and business archives with reference to cultural and social impact. Although it uses the fashion industry as its case study, it makes important connections and assertions about the corporate museum and its role in social and cultural memory. The author posits that corporate museums are museums of the present where historical information meets contemporary processes and that these archives are heterogeneous groups of items from sketches to materials cards to prototypes that come together to show not only business practices but the cultural baggage of the creative process. The items gain meaning beyond their physical purpose within the corporate process and become part of a traceable creative process.³² Documentation and historic heritage blend with the recording of an ongoing process that creates new artifacts daily. The article gives several fashion museum examples. However, it is not the (specific) examples in that make this article important. Instead it is the larger observations that can be made about how a corporate museum creating its collection in real time can make critical choices about thematic grouping, function and process description, and public presentation. This type of company-curated, multimedia, ever-evolving museum collection is flexible, reusable, and a current resource as well as historic one.

Butcher-Young's *Historic House Museums: A Practical Handbook for their Care, Preservation, and Management* explores many of the complex issues that arise with site-specific museums. Particularly, it addresses the importance of maintaining the historic structure as well as collecting relevant material.³³ This text addresses the issues, challenges, and limitations of small, low-budget museums that focus on the physical structures, specifically the laws pertaining

³¹ Vacca, F. (2014) Knowledge in memory: Corporate and museum Archives. *Fashion Practice*, 6:2. 273-284.

³² Ibid ,275.

³³ Butcher-Young, Sherry. (1996). *Historic house museums: A practical handbook for their care, preservation and management*. Oxford University Press.

to the National Register of Historic Places.³⁴ Outlining the legality of 501(c)3 tax-exempt status, writing bylaws and a mission statement, the handbook provides tangible guidelines for application as well as established examples of historic house museums in a variety of incarnations.³⁵ “Collecting must also be done systematically with a definite plan appropriate to the mission of the museum and in harmony with the collection policy. Good collecting is a recognition of an institution's limitations and boundaries and is evaluated regularly to assure its appropriateness to the mission of the museum. Unfortunately, the most common method of acquiring objects in small museums, passive collecting, is the least beneficial.”³⁶

Registration Methods for Small Museums brings together the standards of registration and acquisition practices with the specifics of small museum management, providing specific samples and form layouts.³⁷ This text also highlights the importance of acquisition forms that take down the most pertinent information at intake so that there is an accounting of what has been added to collection immediately.³⁸ Backlogs in cataloging are inevitable and can sometimes be incredibly lengthy; as such an acquisition form preserves information provided at the time of acquisition, provides a basic accounting of what is being acquired, and serves as a reference until full cataloging can occur. An effective acquisition form is tailored to the institution but open ended enough to accommodate a variety of acquisitions.³⁹ Having multiple acquisition forms for different media, paper versus physical artifact pieces, or analog or digital materials, might seem appealing or appear to streamline the process but dividing and categorizing acquisitions before

³⁴ Ibid, 10.

³⁵ Ibid, 11-15.

³⁶ Ibid, 55-56.

³⁷ Reibel, D. (1997). *Registrations methods for small museums*. AltaMire Press.

³⁸ Ibid, 67.

³⁹ Ibid, 68.

the cataloging stage make use and access more complex. One comprehensive form leads to one centralized file of acquired but uncatalogued materials that is uniformly documented.

CHAPTER 3

Methodology and Purpose

The raw data for this case study was primarily collected over the course of an archivally focused internship at the Richardson Center Corporation (RCC) in 2016. The primary task of the internship was providing a list of materials related to the redevelopment project being kept by the RCC for potential future research purposes, creating a functional database for both historical and modern photography, and creating a list of historical materials in the possession of the Buffalo Psychiatric Center (BPC). The creation of these lists provided the basis for understanding what the RCC already owned, what they were collecting (even as a non-collecting institution), and what they might acquire in the future as well as how they might be able to store, preserve, and provide access to these materials.

With hands-on knowledge of and with their collection, it became obvious that the traditional industry standards and professional literature did not wholly address the needs of institutions like the RCC. The ideals of detailed climate control and pristine acid-free storage were not created with small scale and site-specific entities in mind. This high-quality expectation is unattainable even for some larger institutions. Although it difficult to find this assertion openly stated by large institutions, it is alluded to in the recommendations of standard-setting organizations. Specifically the Conservation Center for Art and Historic Artifacts (CCAHA) acknowledges this often unspoken shortcoming; “Collection Managers, Curators, Registrars, Conservators, Archivists and Librarians often have to make difficult decisions regarding appropriate storage and display materials for the preservation of historic objects and artworks.”⁴⁰ Appropriate HVAC systems can be cost-prohibitive even at the university level. For example, in

⁴⁰ CCAHA. (2020). *Selecting Materials for Storage and Display*. Conservation Center for Art and Historic Artifacts. <https://ccaaha.org/resources/selecting-materials-storage-and-display>

2018, only a fraction of the Special Collections storage areas at Buffalo State College were outfitted with temperature and humidity controls. This scarcity of industry standards begs the question of what the practical reality is and should be for institutions that cannot, for any number of reasons, meet the ideal.

In order to explore this question, sources were consulted and practices evaluated in light of the specific case of the RCC for feasibility and appropriateness based on the mission statement, master plan, and willingness to invest in collection management.

CHAPTER 4

Historic Redevelopment Projects in Buffalo: A relevant overview

History in Buffalo has become a consumable commodity as the renaissance of our city is rooted in the revitalization, renovation, and repurposing of our historic physical spaces in ways that spark curiosity and foster lasting interest. These types of projects have included many residentially focused rehabilitations and site-specific museum restorations as well as commercial reuse projects and delineation of tourist-worthy historic districts within the city. A city that once discarded its history is now using it in new ways to make a comeback. This has been the topic of many articles and blog posts in local Buffalo publications for the past several years.⁴¹

According to the Buffalo Preservation Board website,⁴² there are eight historic districts in the city: 500 Block of Main Street (no approval date provided), Allentown (1978), Cobblestone (1994), Delaware (1977), Hamlin Park (1998), Joseph Ellicott (1982), Theatre (1983), and West Village (1978). There have also been three Historic Resources Intensive Level Surveys completed for the Broadway-Fillmore (2003), Triangle (2003), and Grant-Ferry-Forrest (2005) neighborhoods.⁴³ The Preservation Works in New York State Western New York Portfolio available on the State Historic Preservation Office website includes approximately 25 Buffalo projects completed in the mid 2000s through 2012.⁴⁴ However, in the space of years since then there have been several other big redevelopments of various styles. A big trend has been loft and hotel spaces such as The Curtis Hotel, Hotel Lafayette, Warehouse Lofts, The Mentholatum, and The Fairmont Creamery loft and office mixed-use project.

⁴¹ Just one example: Kenefick, Courtney. (2017, March). "The city's dynamic architectural past is fueling its transformation." Surface Mag. <https://www.surfacemag.com/articles/architecture-buffalo-newyork-urban-renewal/>

⁴²City of Buffalo. (n.d.) *Maps of Historic Districts*. <https://www.buffalony.gov/367/Maps-of-Historic-Districts>

⁴³City of Buffalo. (n.d.) *Historic Resources Intensive Level Survey*. <https://www.buffalony.gov/370/Historic-Resources-Intensive-Level-Survey>

⁴⁴State Historic Preservation Office (n.d.) Parks, Recreation, and Historic Preservation. www.nysparks.com/shpo

These projects have breathed new life into our city without discarding its physical heritage. These projects have targeted spaces and services that were needed, such as downtown housing and offices with on-site parking, and provided them in a soft transformation rather than a stark rebuild. Organizations like Buffalo History Tours, Explore Buffalo, and Visit Buffalo Niagara have played a crucial role in the success of Buffalo's historical renaissance and the success of many of these projects, capitalizing on the uniqueness of our structures to highlight what used to be great about our city in hopes of inspiring even greater things to come through architectural tourism. Some of the more recent historic redevelopment projects, like The Larkin Building and The Guaranty Building, have gone so far as to build their history into their new incarnations.

The Larkin Building sports numerous aesthetic and informational installations that reflect the previous life of the building in large and small format displays throughout the building. Additionally, despite its mixed use setup and varied tenants, key features have been preserved and highlighted for atmosphere and authenticity. Visible efforts have been made to tie in historic elements to create a clean and modern but inexplicably rustic and storied space. This project, though it redeveloped a significant historic building, was run by Larkin Development, which is focused on historic restoration and redevelopment. It is nonetheless a development company, not an arts and cultural institution. There have been several online posts about the history of the site, including arresting pictures and sweeping narrative - but where have these photos come from? What happened to the other pieces of history not overtly preserved within the structure? What type of documentation was kept from the development? None of the posts seem to say, and perhaps most wouldn't ask.⁴⁵ But these questions rise to the forefront as the Larkin Development

⁴⁵Larkin Square. (n.d.). *History of the Larking District*. About Larking Square.
<https://larkinsquare.com/about/history-of-larkin/>

Group acquires and rebuilds more and more structures in the Larkinville neighborhood and in other places around the city.

Similar to the Larkin Building in many ways, The Guaranty Building project started in 2008 and repaired the unique terracotta exterior of Louis H. Sullivan's innovative design while converting the subdivided interior from multi-business offices to single tenant offices for one large firm. This project was completed by a private firm with the help of Federal and State Preservation Tax Credits, a NYSERDA Energy Grant, and private investments for commercial use. However, an Interpretive Center was also created as part of the rehabilitation, which has made the office building a tourist destination as well. The importance of the structure has been displayed as a consumable experience for visitors. "This museum-quality Guaranty Interpretive Center provides clients, guests from around the world, and architectural scholars and devotees the background on the iconic structure and its place in modern architecture." This quote, taken from the description of the Guaranty Building on Visit Buffalo Niagara's website, highlights the museum exhibition quality of the history presented within the redeveloped space.⁴⁶ The term "museum quality" functions here to evoke a high standard while simultaneously asserting that the Interpretive Center is not itself a museum, thus making this level a quality an out of the ordinary achievement for the redevelopment project. This makes a museum professional wonder what other information, artifacts, and archives might be sitting somewhere in this building or even off site? Where are the things that didn't make it into the exhibition space? In a non-museum setting that is a very valid question.

Reuse and redevelopment projects that began earlier, in the 1980s and early 1990s, have less focus on original use, site history, and experiential continuity. The Pierce Arrow Building

⁴⁶ Visit Buffalo Niagara. (n.d.) *Guaranty Building Interpretive Center*.
<https://www.visitbuffaloniagara.com/businesses/guaranty-building-interpretive-center/>

and the TriMain Center are two examples of this older, more utilitarian trend. Decades ago, the Pierce Arrow Building subdivided the historic car company's administration building for commercial use by small to medium sized organizations. The site was put on the National Register of Historic Places in 1974, but little if any history is on display within the space. The nature of the early redevelopment left many features intact, but they are not highlighted or interpreted for the average visitor to the space. Early in 2018, news for further redevelopment of this building broke; it will soon be home to 105 luxury apartments and a high end restaurant.⁴⁷ As construction began, the website <http://piercearrowloft.com/> went live. The site provides a small overview of the history of the site and the general plan for the redevelopment. Following the trend of incorporating historic elements into the new incarnations, the in-progress photos on the website hint that iconic structures will remain to evoke the history of the space in this third round redevelopment attempt.

Like the Pierce Arrow Building, the TriMain Center was an early manufacturing property reuse project that focused on functionality over site history and authenticity. Designed by Albert Kahn, the same architect as the Pierce Arrow Building, as a Ford Motor Car Plant, the TriMain building has known many uses in the last century. Most significantly, its 1985 reopening as a mixed-use reuse building willing to build to suit organizations interested in moving in. This approach of building unique spaces for each tenant has left the building with a highly irregular floor plan, vastly different layouts on each floor, and sometimes illogical stair and elevator placement. It also gives the space a gritty, urban feel no matter how many coats of new paint they put on things. History and site importance were not a priority as the character of the tenants drove the development project. However, recently, a display has been placed in the main elevator

⁴⁷ Epstein, J. D. (2018) "Pierce Arrow Building Acquired by Buffalo Doctor turned developer." *The Buffalo News*.

that highlights the big eras in the building's history with photos and a short explanation. It appears to be a small scale version of what newer projects like Larkinville are doing. It is a small step, but it shows an awareness of the trend that history is important to this city and it interests as many, if not more, people than it bores.

These are merely a few examples of the historical reuse and redevelopment projects booming throughout Buffalo, but they easily demonstrate the diverse ways in which buildings have been and continue to be repurposed and remembered in this city.

CHAPTER 5

Richardson Center Corporation, Richardson Olmsted Campus, and Lipsey Architecture

Center Buffalo

The Richardson Olmsted Campus is, without a doubt, its own unique example of a quasi-museum institution and collection. Saved from demolition and ruin by grass roots efforts, the development process included public forums, passionate individuals from varied backgrounds, and mobilization of public curiosity. The Richardson Center Corporation (RCC) is a 501(c)3 arts and cultural institution that oversees the maintenance, preservation, and redevelopment of the former Buffalo State Asylum for the Insane and associated grounds now renamed the Richardson Olmsted Campus. Sharing staff with the RCC, but with its own Executive Board, The Lipsey Architecture Center Buffalo (LACB) is an additional not for profit organization tied to the Richardson Olmsted Campus.

Mission Statements

Richardson Center Corporation Mission

We envision the rehabilitation of the National Historic Landmark Richardson Olmsted Campus (the former Buffalo State Asylum for the Insane), comprised of the H. H. Richardson-designed buildings and Frederick Law Olmsted-designed grounds, to be the crowning jewel of a mixed-use, multi-purpose civic campus of public and private activities.

By combining contemporary ideas with our 19th century inheritance, we will create to the highest standards a nationally significant, 21st century, economically self-sustaining and environmentally sound Richardson Olmsted Campus as a place for architectural, educational, cultural, and recreational activities for the benefit of the residents of and visitors to the Richardson Community, the Museum District, the Elmwood Village, and the entire Buffalo Niagara Region.⁴⁸

Lipsey Architecture Center Buffalo Mission

The Lipsey Architecture Center Buffalo (LACB) explores excellence in architecture and city planning as demonstrated by Buffalo's outstanding architectural heritage. Located in

⁴⁸ <https://richardson-olmsted.com/about/mission-vision/>

the Richardson Olmsted Campus, the LACB will provide orientation, prompt inspiration, and serve as a gathering place to launch new ideas related to architecture, landscape, and design. Through exhibitions, tours, programs, and outreach, the LACB engages the public in Buffalo's architecture, landscape design, and urban planning, and its role in culture and design literacy.

The LACB fosters collaboration with organizations with the similar goal of activating Buffalo's architecture, planning, and landscape. By providing a center to host exhibitions, events, and programs, the LACB actively collaborates with aligned groups in dialogue and shared programming.⁴⁹

Site History

Construction began on The Buffalo State Asylum for the Insane in 1871 at a critical time in mental health care. In the mid 1800s, there was a shift in the approach to treating the mentally ill. There was a burgeoning belief that the environment and architecture of a space could cure patients.⁵⁰ Dr. Thomas Kirkbride was one of the strongest proponents of this focus on the physical space for rehabilitation and long term care. He published *On the Construction, Organization, and General Arrangements of Hospitals for the Insane* in 1854 with an updated edition in 1880⁵¹ that would bring him incredible renown as an American asylum doctor. His strong Quaker background and his studies in allowing the body to heal itself without potent drugs led him to design and manage the Pennsylvania Hospital for the Insane.⁵² He developed a very distinctive and systematic plan for asylums and promoted it throughout the country. It boasted a shallow V plan with extending wings on either side of a central administration building to accommodate varying levels of mental illness in separate quarters with ample seclusion and recreation space outdoors.⁵³

⁴⁹ <https://buffaloarchitecturecenter.wordpress.com/about/>

⁵⁰ Yanni, C. (2007) *The Architecture of Madness: Insane Asylums in the United States*. University of Minnesota Press. 18.

⁵¹ Ibid, 59.

⁵² Tones, N. (1994) *The Art of Asylum-Keeping: Thomas Story Kirkbride and the origins of American Psychiatry*. University of Pennsylvania Press. 35, 59.

⁵³ Kirkbride, TS. (1880) *On the Construction, Organization, and General Arrangements of Hospitals for the Insane: With some remarks on Insanity and Its Treatment*. 2nd edition. J.B. Lippincott and Company. <https://archive.org/details/onconstruction01kirkgoog/page/n8>

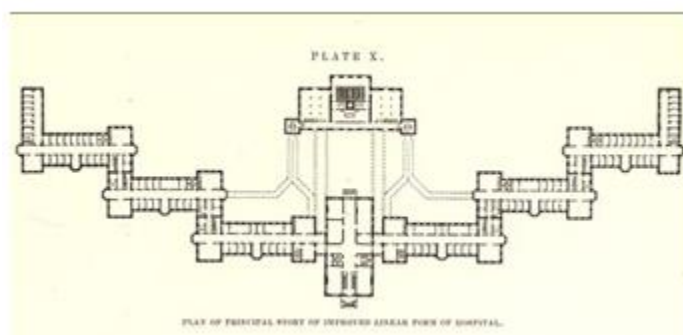


Figure 1. Traditional Kirkbride shallow V plan. Reproduced from Kirkbridebuildings.org

Kirkbride's design was adopted by several asylums built in the mid to late 1800's, however the Buffalo State Asylum for the Insane, constructed from 1871-1895, was perhaps one of the grandest incarnations of Kirkbride's linear design.⁵⁴ Architect Henry Hobson Richardson used Kirkbride's framework and the strong input of the Board of Directors under Dr. White to design a sprawling hospital with five patient pavilions on each side of the central administration building. The central building as well as the flanking wards were styled in his signature aesthetic, later referred to as Richardsonian Romanesque, which features the round arches of Romanesque architecture blended with the high angles of traditionally gothic structures, all to be built with Medina sandstone. Although a letter from Richardson dated 10 May 1876 reveals that the cost and availability of the sandstone became problematic and the original designs were altered so that the three wards farthest from the central building would be made of red brick instead.⁵⁵ The construction of the Buffalo State Asylum for the Insane was a long process completed in stages. It first began with the central building and the five patient pavilions to the east meant to house male patients and several auxiliary structures related to site function and maintenance

⁵⁴ Bristow, D.(n.d.) "Kirkbride's Architectural Stigma of Mental Illness." History of Medicine Online. Priory Medical Journals. http://www.priory.com/history_of_medicine/Kirkbride.htm

⁵⁵Record Buffalo State Asylum for the Insane Vol 1121-122. Currently uncatalogued and in the possession of the Buffalo Psychiatric Center.

which were nearly completed in 1879.⁵⁶ When the asylum opened its doors in November of 1880, it was composed of only the eastern pavilions. They used the two closest to the administration building for women patients until patient numbers forced them to begin construction on the western wings and associated buildings in 1899.⁵⁷

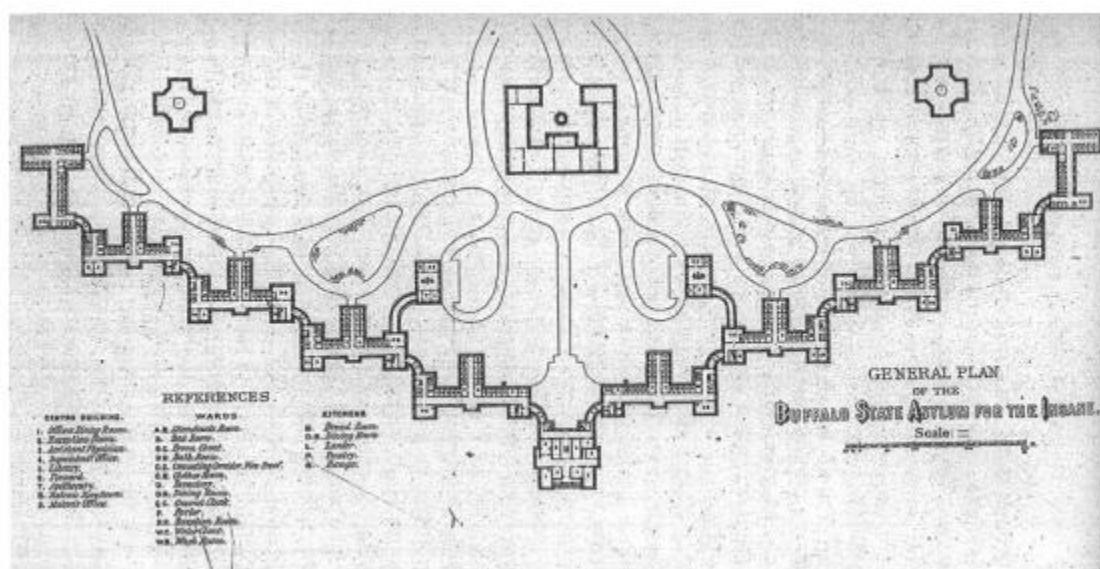


Figure 2. General Plan of the Buffalo State Asylum for the Insane. Reproduced from Historic Structures Report 2008 p25

In addition to the Kirkbride linear design and the cottages and other outbuildings that sprang up as theories on care for the mentally ill shifted in the 1890s, the Buffalo State

north were reserved for exclusive asylum use. This delineation was significant to the outdoor therapy and activities so crucial to the moral treatment that Kirkbride so strongly advocated.⁵⁹ These lands included a farm, greenhouses, and various livestock barns - but the clay soil yielded disappointing harvests and the encroachment of new buildings on the outskirts of the hospital lands led to drainage issues. Eventually the farmland was converted almost entirely to recreational space for patients.⁶⁰

After the initial construction phase and the name change from Buffalo State Asylum for the Insane to Buffalo State Hospital, many things changed. The first half of the twentieth century saw massive overcrowding despite a strong need for more space and the construction of a new chapel and recreation hall, specialized outbuildings and on-site staff residences, as well as the Elmwood Building hospital for acute cases and medical instruction.⁶¹ During this same period nearly half of the original 203 acres was partitioned off in 1927 to create the college campus that is now Buffalo State College.⁶²

In the years following World War II, opinions and funding for institutions like the Buffalo State Hospital changed dramatically. The push for more active treatment and the avoidance of prolonged hospital residencies collided with a sharp increase in costs.⁶³ Because of this, the Buffalo State Hospital slowly transformed into the Buffalo Psychiatric Center (BPC). This change included the building of several new structures, including the current BPC Strozzi Building, as well as the demolition of the three outer wards on the east (men's) side of the administration building in order to make room for the construction of the modern recreation

⁵⁹ Ibid, 71-73.

⁶⁰ Ibid, 80-81.

⁶¹ Ibid, 87-88.

⁶² Ibid, 86, 89.

⁶³ Ibid, 104.

pavilion in 1970.⁶⁴ These new structures, as well as dwindling patient numbers and costly upkeep, eventually made the historic Richardsonian Romanesque wards obsolete. The last patient moved out of those buildings in 1974, although the central administration building was still in use until the mid-1990s.

Although the site was listed on the National Register of Historic Places in 1973, the slow decay that comes with disuse caused significant damage to many of the structures. Throughout the 1980s and 1990s, small scale restoration projects were undertaken with varying degrees of success. The Greater Buffalo Development Foundation attempted to board up and close off exterior access to the buildings that was allowing wildlife and weather to deteriorate the interiors.⁶⁵ In 1989, the first men's ward building was temporarily renovated by the BPC to accommodate staff displaced by updates in the Strozzi building. Despite spending \$3.5 million dollars, the offices were ultimately abandoned when the staff moved back into the Strozzi Building.⁶⁶ Buffalo Psychiatric Center Advisory Council tried to come up with a feasible reuse project but only managed to publish a collection of academic essays and suggestions without any real action. Meanwhile, the BPC entered into an agreement with Buffalo State College in the 1990s to use remaining lands on the north side of the women's wards for parking lots and sports fields.⁶⁷ A further attempt was made to bring together The Buffalo Public Schools locations that carry Frederick Law Olmsted's name (at the time and still currently divided across PS #64 as the K-4 building and #156 as the 5-12 building) into several of the Richardsonian buildings but it was never fully developed and motion towards reuse stalled until the formation of the

⁶⁴ Ibid, 105-109.

⁶⁵ Ibid, 117.

⁶⁶ Ibid, 118.

⁶⁷ Ibid, 118-119.

Richardson Olmsted Corporation in 2006 with governor-appointed board members and a community-focused approach to redeveloping this landmark site.⁶⁸

Redevelopment - Phase 1: Core Buildings

Since the formation of the RCC, the Richardson Olmsted Campus has been designated as 42 acres within the larger 91 acres south of Rockwell Road that remain of the original 203. An additional 42 acres are retained by the Buffalo Psychiatric Center and the final seven are used by Buffalo State College and the Burchfield Penney Art Center.⁶⁹

Just before the official formation of the Richardson Center Corporation in 2006, serious stabilization efforts were undertaken with five million dollars of state money after Assemblyman Sam Hoyt and other local groups banded together to file a lawsuit to bring the dilapidated state of the landmark site into greater view. Following the creation of the Board and the appointment of its members, \$76 million were allocated to the rehabilitation of the landmark site. In 2007, extensive studies were undertaken to survey and assess both the land and structures remaining under the control of the RCC, and the first public meeting was held to gauge popular interest and community support.⁷⁰

Over the next several years approximately, 10 million dollars would be spent in stabilization while more public meetings (ten between 2007 and 2014) helped develop a feasible reuse project that would develop into the current Hotel Henry and 100 Acres Restaurant that occupy the central administration building and the first patient ward to the east and west. This endeavor was highly planned and presented to the public with another hearing that welcomed feedback before the project moved forward. The master plan as a whole was well received but

⁶⁸ Ibid, 119.

⁶⁹ Richardson Center Corporation (2019) The Site: Past, Present, and Future. <https://richardson-olmsted.com/learn/the-site/>

⁷⁰ Richardson Center Corporation (2019) Reuse Timeline. <https://richardson-olmsted.com/learn/timeline/>

there was particular concern for the use of land on the north side of the structure that had previously been deemed “undeveloped” but historically served the purposes of farming and recreational spaces.⁷¹ Although the concern was noted, no significant changes were made to the plan. The east/west access road across those lands as well as limited parking was completed as part of the reuse project. The *Buffalo News* quoted Sam Hoyt from a 2011 meeting, “This is a project that is extremely important to the community, not just the neighbors, but the entire community.”⁷²

The first and most publicly accessible portion of the adaptive reuse project was the South Lawn. Although the lands to the south of the asylum were always at least relatively public, the South Lawn was re-landscaped to preserve old growth trees and evoke the pastoral meadow that it would have been in the late nineteenth and early twentieth centuries, but also with the goal of becoming useful and practical for the modern west side residents.⁷³ Looking at the picturesque green space that has been the site of yoga classes, reading invasions, light shows, and concerts, it is hard to remember that less than ten years ago the same space was a big square of blacktop and served as parking for the current BPC.

The tour program began in 2013 and continued through the completion of Phase 1 construction and has only grown since the opening of Hotel Henry. There are now numerous specialty tours in addition to the traditional building and grounds tours that have been offered for years. The RCC also collaborated with CEPA Gallery on several photo contests that celebrated the legacy and rebirth of the Richardson Olmsted Campus. These photography displays have

⁷¹ McNeil, H. (2011) “Richardson Complex Hearing Held.” *The Buffalo News*.

⁷² Ibid.

⁷³ Anderson, D. (2011). “Richardson South Lawn is Focal Point of Presentation.” *The Buffalo News*.

taken place both at the CEPA Gallery space in the Market Arcade Building as well as in the Buffalo Architecture Center space on the lower level of the former Administration Building.

With the official opening of Hotel Henry in 2017, a huge achievement for preservation in Buffalo as well as an exciting and innovative adaptive reuse plan showed success for a landmark that sat vacant and decaying for decades. However, Phase 1 was just that, the first limited-scope project on a sprawling landmark site with more grounds and buildings to rehabilitate and reuse in meaningful ways.

Future Plans

In the Fall of 2018, the RCC held a public meeting at Buffalo State College to discuss the continuing redevelopment of the Richardson Olmsted Campus. The meeting included a presentation of potential uses and break out sessions that invited attendants to give input and opinions on the presented ideas as well as to offer potential ideas of their own. Continuing the established pattern of including the public, this meeting helped guide curiosity toward action. Proposed reuse projects included senior community housing, live and work studio spaces, and learning communities.

Conspicuously absent from the list were library and museum oriented spaces, specifically storage and research spaces. While the LACB provides limited presentational space and corridors throughout Hotel Henry are also used as gallery spaces, the information and records pertaining to this site are currently in storage that is inaccessible to researchers and, even with special access arrangements, limited space to facilitate and conduct that research. This absence serves as a testament to the long-term goals and focus of the institution towards profitable and housing-based redevelopment despite the RCC's status as an arts and cultural institution.

In June 2019, the RCC announced its chosen partners and plans. McGuire Development Company will develop a University-Based Retirement Community (UBRC) in the three outermost buildings of the original female wards. The building closest to Rockwell Road will be developed by Savarino Companies into Live/Work Spaces. This leaves one additional building between the UBRC and Hotel Henry for future redevelopment.⁷⁴

⁷⁴ Richardson Olmsted Corporation (2019). Richardson Olmsted Campus Announces Development Partners. <https://richardson-olmsted.com/news/press-releases/article:2019-06-04-development-partners/>

CHAPTER 6

Collection Overview

Buildings and Grounds as Artifacts

As evidenced by its status as a National Landmark and the stewardship-based approach of the Richardson Olmsted Corporation, the value and importance of both the building and grounds is recognized and showcased. Tours are offered on a variety of topics both on the grounds and within Hotel Henry and other remaining structures. However, despite the robust tour programming, the RCC is not a museum either by its mission statement nor its practices. Yet, the iconic Richardson Romanesque Architecture evokes a tangible sense of history and curiosity not unlike the imposing classical architecture of traditional museums. Stephen Alexander Wischer argues that museum spaces inherently include the potential to act as “embodied artifacts” that bring together “memory and imagination into an empathetic relationship with material reality.”⁷⁵ If we transfer this idea from specific museum spaces to more general historic spaces, it is easy to see how the imposing Kirkbride layout, colorful Medina sandstone, and soaring copper-roofed towers do precisely what is described here. The structures, even the ones that are not yet renovated, create a physical exhibition without any specific curation. Thomas’ *Apollo* article describes museums as “promis[ing] permanence – the preservation of heritage for the longer term,” which is precisely what this site does. The structures and layout of the site create the sense of enduring history and a modern interactive legacy that characterize this site within the culture of the Elmwood Village, West Side, and Buffalo State communities.

Since the renovation of the core buildings and increased accessibility of these spaces, particularly within Hotel Henry, there are tiny details that evoke an imaginative historic experience of a

⁷⁵Wischer, S.A. “Narrative Transformations and the Architectural Artefact” in *Museum Making: Narratives, Architectures, Exhibitions*, edited by S. MacLeod, L. H. Hanks, and J. Hale. Routledge, 2012. 132.

different time blended with the tangible reality of modern furniture, innovative seating, and high end restaurant dining. This careful design functions as a curated exhibition of space that, according to Wischer's idea of material memory, makes the RCC similar to museums. Architectural spaces, museum or otherwise, can be transformed along with perceptions, understandings, and emotions. This art of translating and imitating the past opens opportunities that feel familiar and wondrous simultaneously. This evocative ability serves as a somewhat difficult to articulate reason for historic redevelopment in general and specifically at the RCC. This particular site has been a silent but ever-present part of the community throughout its period of disuse ensuring that now in its revitalized glory, it brings out a deeply ingrained cultural memory and curiosity from the people who actively and passively visit it.



Figure 3. Bateson-Brown. (2016). The iconic towers of the Administration Building from the South Lawn.

Similarly, the South Lawn, reclaimed from parking lots and thoughtfully redesigned to pay homage to Olmsted's original plan and purpose for the area, functions as a curated recreational space. Like the landmark buildings, the lawns act as their own artifact in a functional and experiential way for visitors. The importance of the South Lawn and the remaining ROC grounds as an artifact is evidenced by the robust tour programming related to the outdoor spaces, their past, and present. The curation of this environmental artifact is carried out in the planning of events, concerts, and experiential encounters that take place on the grounds.



Figure 4. Bateson-Brown (2016) South Lawn walking trail, looking toward Elmwood Ave.

Historic and Modern Collections

The documentary collection holdings of the RCC can be split in two obvious groupings: historic and modern. The modern collection is much more straightforward. The modern collecting began in approximately 2006 with the founding of the RCC and includes videos and notes from public meetings, photos that show the status of the buildings and document the first

phase of stabilization, project proposals from various request for proposals for projects throughout the redevelopment of the campus, service and upkeep manuals for updated utilities on the property, and a large quantity of architectural drawings. These collections were at the time of my internship being kept in the simple way most companies keep modern records, in filing cabinets and file boxes -- or in the case of the architectural drawings, flat on the floor and on top of cabinets. The undeniable status of the ROC architectural structures as artifacts brings Vacca's article about corporate museums and archives⁷⁶ to the center stage here. Vacca purports the corporate museum to be ever-evolving and historically flexible, which applies to the ROC somewhat literally, but also in unexpected ways. In addition to the structural artifacts, there are obviously historical materials held by the BPC and ROC pertaining to the historical use of the buildings and grounds however that is more directly in the realm of traditional museum archives; there is however a more modern and unexpected collection. The living archive the ROC has been creating since its birth as a non-profit organization in 2007 presents an unforeseen plethora of value and preservation-worthy material. All of the "office paperwork" has a process for being kept that follows legal guidelines and office procedures, but the documentation of the stewardship, evaluation, rehabilitation, and long term maintenance of the buildings themselves are both office paperwork generated by the daily business of the ROC and archival material pertaining to significant artifacts. This group of materials includes videos from public meetings, the documentation of building stabilization, detailed bids and plans, the architectural drawings, and the innumerable born-digital photographs for both documentation and artistic purposes which are almost all ongoing collections that will continue to grow. As they grow, they raise questions of what to keep and how to keep it, particularly how to distinguish what is relevant to

⁷⁶ Vacca, F. (2014) "Knowledge in memory: Corporate and museum Archives." *Fashion Practice*, 6:2, 275.

the mission statement of the organization, specifically related to the structural artifacts, how and where to store the materials, and what the anticipated frequency of use will be. For example, several years ago a bulb on one of the South Lawn lamp posts was broken and the file containing information about the specific bulb had been filed away with other materials related to the South lawn reconstruction. It was accessible although not readily. This is only one example, but there were numerous “hidden collections” within the day to day operations of the ROC Phase 1 project (rehabilitating buildings 44, 45, & 39 into what is now Hotel Henry).

The historic collection is a little more complex. It includes a myriad of things from decorative iron pieces from the building roofs, original doors and miscellaneous wood pieces, even abandoned art supplies and dress patterns found in one of the undeveloped buildings. These materials were primarily stored in the basement of the ROC buildings due to limited space in the office areas.

There is a secondary subset within the historic collections of items still in the possession of the Buffalo Psychiatric Center. This is a mixed collection of photographs and scrapbooks of daily activities on the campus; items related to the centennial celebration; still photos from the filming of *The Natural*, which was shot on the ROC campus; editions of the Buffalo State Asylum newsletter, “The Tower;” annual reports from 1871-1929; file folders of miscellaneous newspaper clippings and memos; discharge record books from the first years of the hospital’s operation; and large format framed artwork.⁷⁷ These holdings are under the jurisdiction of the Public Relations Department and were stored in a closet in that office at the BPC, and some of the larger items were stored in the basement in a disused area. Although not related to the modern daily work of the ROC and not regularly accessed by the staff or public, these materials

⁷⁷ A full handlist of items can be found in Appendix A.

include the most traditional “museum-worthy” objects of historical interest, documentation, and potential exhibition.



Figure 5. Bateson-Brown. (2016). A sampling of materials in the BPC collections.

Reflecting on the mission statement of the RCC, it is unclear how these historic collections fit into their short and long term goals. They mention being a part of the Museum District and being a place for educational and cultural activities, but without specific notions of the what and how of doing so. However, it is clear - at least for now - that the RCC wants to keep these materials and be good stewards to them within the parameters of their organizational goals and feasibilities. It has been evident throughout the redevelopment process that the storied past of the ROC be referenced and included in its incarnation.

Within both the historic and modern collections in the RCC offices are large quantities of photographs. In both cases, most were on CDs and some were also stored on an external hard drive. Although there are many historic photographs in the BPC holdings, only a small portion of them were put digitized on CD for easy use by the RCC. The modern photos range from the progress photos the RCC contracted to document the transformation of the Core Project to artistic photos of the imposing gothic towers to ephemeral images of the derelict buildings. The

modern photography collection continues to grow as they often receive new photographs, sometimes commissioned and other times donated or acquired through some other means. This seems to be the primary ongoing collecting strategy although it is not called that in any formal way. The ROC does not see itself as a collecting institution but it also does not turn down related materials when they are offered or donated. This is what Butcher-Youngmans calls passive collecting, which allows the public to dictate what a museum acquires and does not follow a mission statement aligned strategy.⁷⁸

Analog and Born Digital Items

As mentioned above, many of the materials in the ROC currently-accessible holdings are digital, but many didn't start out that way. The digital reproductions of historical photographs are "use copies" meant for just that - use in promotion, scholarship, and day to day activities. The original prints, or negatives where they still exist, are the archival copies. That is to say that the digital scans do not replace the importance of the prints and negatives in storage at the BPC but rather help to preserve them by continually using the same digital image instead of rescanning the original each time.⁷⁹ Kylie Rees, an archivist specializing in photography, outlines the industry standard procedures for organizing, cataloging, and keeping photographic prints.⁸⁰ Miriam Kahn's article about the role of photography in preservation highlights how digitally reproducing documents both preserves the original and can provide broader public access to the

⁷⁸ Butcher-Youngmans, Sherry. (1996). *Historic house museums: A practical handbook for their care, preservation and management*. Oxford University Press.

⁷⁹ Berkenfeld, D. (2007). "Digitizing film-based photographs: archiving service generates revenue for retailers and labs." *Photo Trade News*, 71(5), 18

⁸⁰ Rees, K. (2006) "Archiving, Conserving and Interpreting Photographs," *Australian Journal of Multi-disciplinary Engineering*, 4:1, 9-14, DOI: 10.1080/14488388.2006.11464740

material without worry of damage and or excessive handling.⁸¹ The National Institute of Standards and Technology, in conjunction with the Council on Library and Information Resources, provide an exhaustingly detailed accounting of CD and DVD options but in practical application, archival “gold” CDs are the industry default.⁸² The same organizations also stress the importance of maintaining the accessible file formats overtime and updating digital archival and use copies at regular intervals.⁸³ When the image CDs at the RCC offices were made, it was with the idea to ease access rather than to create archival use copies as the originals are still in the possession of the BPC. While their steward is very kind, her stewardship is not her full time job, and there is very limited access to the materials. The CDs are not archival “gold” and have not been updated or duplicated since they were given to the ROC, nevertheless, these CDs have acted as use copies and allowed the originals to be handled less. There are many more analog items in storage - not just photographs, but documents and small architectural elements such as doors, hinges, and window ornamentations that are stored without digital use copies, images, or facsimiles. No large scale digitization project has been mounted for the additional photos or the documentary and physical collection pieces.

Alongside these historic, partially digitized collection holdings is a large and ever-growing collection of born-digital items. These are predominately photographs but also include some of the aforementioned items related to Phase 1, such as the DVD recordings of public meetings. The foremost concern with any video or audio item is obsolescence of technology.⁸⁴ DVDs can seem permanent but in fact do degrade, and eventually the technology to play them

⁸¹ Kahn, M. (2018) “Archival Copies: An Evolutionary Journey.” *Journal of Archival Organization*, 15:1-2, 71-77, DOI: [10.1080/15332748.2019.1609312](https://doi.org/10.1080/15332748.2019.1609312)

⁸² Byers, Fred. (2003). “Care and Handling of CDs and DVDs: A Guide for Librarians and Archivists” NIST Special Publication 500-252. 3-5.

⁸³ Ibid, 6-9.

⁸⁴ Kahn, 73-74.

will disappear just as VHS players have become quite scarce. However, there are comparatively few of these DVDs as compared to the larger body of born-digital photography. Rees points out that the issues facing images are not all that different from audio and video: “technological obsolescence (both hardware and software) and exposure to viral infection. There are also the problems of guaranteeing “true color,” as the image you see on the screen does not always print out the same way.”⁸⁵ The long-term preservation and storage recommendation for such is high quality, non-rewritable CDs, ideally the aforementioned “gold” archival CDs, stored off-site in cool and dry conditions as part of a “LOCKSS” approach. LOCKSS stands for Lots of Copies Keep Stuff Safe and the initiative started by Stanford University promotes that media should be backed up in many formats and locations to counteract any number of catastrophic events.⁸⁶ Furthermore, these CDs should be checked regularly for functionality and degradation as well as re-burned when photos are migrated from software programs.⁸⁷ However, just as the digital copies of the historic photographs have become the use copy while the prints remains the “archival copy”, Rees ultimately recommends having born digital photos printed on quality photographic paper using industry specified ink and preserving those prints as the true archival copy.⁸⁸ The RCC has not undertaken such a large scale printing project and due to storage limitations and given their missions statement, might never go in that archival direction.

Copyright and Ownership

Ownership of these items might seem obvious but it is actually much more nuanced. The items in the possession of the BPC are technically classified as records which are governed by state health organizations with specific record deaccession and transfer policies. Although the BPC

⁸⁵ Rees,10.

⁸⁶ Stanford University. *Why LOCKSS?* LOCKSS. <https://www.lockss.org/about/why-lockss>

⁸⁷ Rees,10.

⁸⁸ Ibid, 10

and the ROC/RCC have a flexible and somewhat unconventional relationship as they share land, parking, history, and so many other nuanced elements, there were, at the time of my internship, concerns over the ease and practicality of transferring all the documents and items to the RCC permanently. Specific concerns brought up were paperwork and policies of the BPC as a state health organization with strict regulations for all “records” and how those policies might apply to the historical materials. The omni-present issue of storage space and materials available at ROC/RCC was also a point of concern. The ROC applied for a grant in 2017 for funding to purchase acid-free and archive quality storage boxes, folders, and photographic sleeves on behalf of the BPC. The cooperative relationship between these two organizations allowed the RCC to use historic photos, *etc.*, for promotional and informational projects although they did not hold them in their possession. As mentioned above, the RCC has several CDs of scanned historic photos from the BPC holdings although it was only a small portion of the photos in the BPC collection. Those CDs also fail to include any images or scans of the documentary materials in BPC possession, including scrapbooks, essays, newsletters, correspondence, and early intake and discharge records, as well as large format art and framed items. At the time of my internship, the BPC had not indicated any intention to keep the RCC from using or accessing these items, however, the long term solution to the ownership issue had not been addressed in any formal way.

The Buffalo History Museum also has materials related to the history of the Richardson site but with a far less codified relationship of sharing. Although the RCC had a CD in their possession that had been provided by a Buffalo History Museum curator at an unknown time in the past, it had a post-it note on it warning that permission to use the images on the disc had expired and no new contact had been established.

Sharing museum collections is historically not always an easy feat. However, when achieved, bringing thematically linked materials from disparate collections allows for narratives that “embrac[e] complexity le[ading] to richer interpretation, greater representation of a range of voices and participants, audience development and candid debate.”⁸⁹ This tension has not been of significant issue for the ROC yet. They have already collaborated with CEPA Gallery to exhibit new photography, and there is evidence of a joint BPC/Albright-Knox Art Gallery exhibit before the formation of the RCC. As the Architecture Center takes more concrete form and the potential of more RCC themed exhibitions that could make use of materials in more than one collection take shape, this collaborative mindset might be key to navigating this complex issue.

In addition to the complicated ownership and stewardship of the BPC materials, the modern photography collections also offer up an additional concern. It is the case for many of these photos that the photographer retains copyright despite having given broad use rights to the ROC. The aforementioned situation is the case with a large number of photographs by local photographer Joe Cascio that document the transformation of the core buildings from derelict landmark to boutique hotel. The Cascio photos make up a big part of the modern photography holdings, both the transformation photos and additional images taken at various times and events, and the RCC enjoys an active relationship and a written copyright agreement with Joe Cascio, however this is not the case universally. There are other modern photos for which the photographer relationship is less clear, codified, and active; in some cases the photographers are entirely unknown. As this portion of the collection continues to age and grow, the copyright situations and documentations could become increasingly important. For an arts and cultural

⁸⁹ Strachan, A., & Mackay, L. (2013). “Veiled practice: reflecting on collaborative exhibition development through the journey of one potentially contentious object.” *Museum Management and Curatorship*, 28(1), 73.

organization with no clear mention of collecting in the mission statement, the ROC has several collections-related concerns to take into account going forward.

CHAPTER 7

Recommendations & Measures : Collecting Practices

Both the mission statement of the RCC and LACB, as well as the day-to-day priorities of the organizations, make it clear that they are not a collecting institution. However, their archival materials - historic and modern alike - continue to grow. Again, this is what Butcher-Youngmans refers to as “passive collecting” and what she identifies as the most common collecting practice of the “historic house museum.”⁹⁰ While the Richardson Olmsted Campus is not a traditional historic house museum -particularly with its current tenant Hotel Henry - it does demonstrate certain similarities. Historic houses often become museums because they are high-profile structures in a community that has been witness to some important historical person, event, or idea and a public-minded person decided to preserve that for posterity.⁹¹ The ROC, like traditional historic houses, has been an imposing architectural icon that inspired community curiosity for decades before a grass-roots efforts reclaimed the property for rehabilitation and reintegration as an active cultural site in the city. However, as the steward of the site, the RCC has moved away from presenting the ROC solely as an artifact or as an encapsulation of history. By doing so, they move away from the traditional historic house model, but through their approach to historic materials they remain connected to some of the same institutional pitfalls.

Through the process of passive collecting, historic house museums and similar arts and cultural organizations can become a sort of public attic where a community stores its collective historical artifacts rather than a site-specific museum with historically and thematically curated collections.⁹² Drawing the connections to historic house museums is an important one,

⁹⁰ Butcher-Youngmans, 56.

⁹¹ Ibid, 3-4.

⁹² Ibid, 57.

particularly as it pertains to collecting strategies. Because of the strong community connection to the site, both through its physically dramatic structure and the programming aimed at bringing the community into the process, forging the feeling of shared history can lead to prolific passive collecting. The ROC is not literally a community attic, but without a collecting strategy or a policy regarding its limited but ongoing acquisition of photos and ephemera, it stands poised to become bogged down in materials that do not serve its mission. Under its inaugural leadership, the RCC was adamantly anti-collecting. They rejected many donations of historical items from community members, keeping only furniture and artifacts they found highly important. However this assessment process was not structured or aligned to anything beyond their assertion that they were not a museum. Despite this claim, their modern photography collection grew significantly over the course of just a few months and their on-going ownership question with the BPC could mean that they soon become the primary stewards of the site-related historic ephemera. A consistent plan for assessing, acquiring, and accounting for new items could greatly benefit the institution going forward by ensuring that they do not become overcrowded but also making sure that they do not mistakenly overlook an important opportunity.

The unofficial and passive collecting by the RCC currently falls into three main categories: (1) Materials and documentation related to the rehabilitation of the campus; (2) New photographs, both commissioned like the work of Joe Cascio and donated or shared by the community; (3) Repatriation of materials stolen or found by private individuals during the campus's period of disuse as well as materials found in the remaining structures during renovation and rehabilitation.

These three categories require different record keeping specific to the nature of their contents. The continuing documentation related to the campus rehabilitation and reuse are being

kept in accordance with the RCC's larger business documentation policies. While it was discussed that these materials have enduring historical value, there is no collection designation or acquisition process for them as they fall into a retention schedule of current documentation. Furthermore, their continued accumulation is inevitable as the project moves into Phase 2 regardless of whether the RCC finds them culturally and potentially historically valuable or not. The acknowledgement that they might want to keep these documents beyond their retention schedule is important to note. New photographs and repatriated or found items would benefit from an institution-wide acquisition form as cataloging these materials is not a priority at this time but knowing what they have is productive for any organization, even if they are not actively using such material. An acquisition form was drafted as part of this recommendation and can be found in the appendices.

In addition to keeping track of what they collect, using a checklist of "Do we need this?" questions can be helpful in determining if materials should be collected. Although the RCC is adamantly not a collecting institution, these questions based on Butcher-Youngmans checklist⁹³ could be helpful in guiding their acceptance of donated and found materials in the future. Please find the RCC-specific checklist below:

- Is the object, document, or photograph relevant to the mission and purpose of the RCC/ROC?
- What condition is the object in? Is it of good quality? Is it rare?
- How important is the piece? Does it inform or explain the experience of the ROC historically or in current times?

⁹³Ibid, 58.

- Is the object well-documented? Does it come with ownership history? Is the story of where it came from verifiable?
- Is there room in ROC storage for the item?
- Can the RCC care for the item or would a different institution be better suited to the needs of the item?

While this list is by no means exhaustive, as the RCC/ROC legacy continues to grow and take shape in the community, having a starting point for evaluating donations will be key to serving their mission.

CHAPTER 8

Recommendations and Measures: Collection Storage

The collection of essays *Caring for Your Collections*⁹⁴ provided the most relevant recommendations to the situation at the previous Richardson Olmsted Corporation office at the Larkin Building, the ROC current on-site office, the on-site Richardson Olmsted Campus storage, and the Strozzi building storage at the Buffalo Psychiatric Center. These are not traditional museum storage spaces but closer to home or private collection storage. The Larkin Offices and the Strozzi Building storage areas both have standard office building climatization: Air conditioning and heating as seasonally appropriate without specific humidity monitoring or control. Additionally, there are windows without drapes or shades and the fluorescent lighting never fully turns off at the Larkin offices. While the Strozzi building storage is mostly enclosed closets or secluded rooms without constant light, some of the large format drawings, plans, and paintings are stored in the basement, which presents concerns of exposure to moisture and general security. Papers, books, and photos are kept in non-archival boxes with degrading cellophane tape and acidic paper. Furthermore, the on-site storage is currently in an unused section of the basement with the associated issues of moisture and climate control as well as pests and air pollutants.

While this may seem slightly distressing when one considers that these items are administered by a 501(c)3 arts and cultural institution, at this time the Richardson Center Corporation and the subsidiary Lipsey Architecture Center Buffalo are not mainstream museum entities. They have a vested interest in preserving these items, but it is not their primary mission or function at this time. This is a situational fact, not a judgement or value assessment of the

⁹⁴ Shultz, A. W. and Block, H.T. (Ed). (1992). *Caring for your collections*. Harry N. Abrams .Inc.

mission of the RCC and LACB. That makes the storage and preservation of these materials far more similar to a family archive being preserved as best as can be in a private residence than an art museum with fully equipped HVAC and acid-free housings.

The poignant big picture concerns remain mostly consistent across the types of materials currently held by the RCC and BPC. Environment - specifically temperature, humidity, and light - play a hugely important role in longevity materials. Additionally, damage prevention through appropriate storage and handling is key to ensuring these materials are here beyond our own lifetimes. Part of the case study also included providing general recommendations regarding these archival concerns. These recommendations to the RCC, as well as efforts to conceptualize how they will move forward in a sustainable way that is their best practice was informed by many sources but specifically in line with the broad strokes of the AAM guidelines of ethical and responsible stewardship and adapting industry standards to fit the size and function of the RCC and the practically reality of the ROC.

It was previously noted that architectural drawings related to the reuse project constitute a large portion of the RCC's modern collections, and they need to be cared for both for practical reference purposes and potential archival ones. The Northeast Document Conservation Center (NEDCC) echoes the recommendations of individual scholars in calling for map cases or flat file cabinets for large format paper items.⁹⁵ Based on extensive review of industry standards and thoughtful application to this site and its collections I recommended that such map cases be purchased to house these and future architectural drawings but acid-free tubes and a storage container for those tubes were also discussed as a space saving option because the new offices on

⁹⁵ Rhodes, B., ed. (1990). *Hold Everything! A Storage and Housing Information Sourcebook for Libraries and Archives*. Metropolitan Reference and Research Library Agency; Northeast Document Conservation Center.(1999). 4.9 Storage Solutions for Oversized Paper Artifacts. <https://www.nedcc.org/free-resources/preservation-leaflets/4.-storage-and-handling/4.9-storage-solutions-for-oversized-paper-artifacts>

the ROC campus have very limited space. Here is an example of how important it is to determine the balance between what was best for the documents and what would work in the available space. The Image Permanence Institute at RIT focuses particularly on the sustainability of preservation environments and defines the best environment as the “one that achieves the best possible preservation of collections with the least possible consumption of energy, and is sustainable over time.”⁹⁶ Sustainable over time is perhaps the most challenging but the practicality of access and feasibility are also key. Energy consumption and environmental controls cannot always be addressed in a specific building and thoughtful reconfiguring is often necessary.⁹⁷ These are particularly important to consider for these documents as they were referenced fairly often in the course of day-to-day business, so a large map case that would need to be stored outside the main office is not a great fit. The NEDCC does caution against rolling unless necessary; but it is considered better than folding which should be avoided at all costs.⁹⁸ In this case, the middle but not ideal ground of rolled tubes might be the most functional option for the RCC.

Much of the physical collection is either still in the possession of the BPC or already in storage on-site. Any remaining physical items were expected to join those in on-site storage and were placed in closed plastic containers. It was recommended that this storage space be kept as dry as possible, benefit from the general climate control of the rest of the buildings, and have very little if any 24/7 lighting. While average office HVAC specifications are not to museum industry standard, they are significantly closer to best practices than no climate control at all. The

⁹⁶ Ford, P. (2013). *IPI's Guide to: Sustainable Preservation Practices for maintaining storage environments*. Image Permanence Institute. Rochester Institute of Technology. Retrieved November 2020. https://s3.cad.rit.edu/ipi-assets/publications/sustainable_preservation_practices.pdf/

⁹⁷ Ibid, 3.

⁹⁸ NEDCC, Rhodes, 63.

drastic shifts in temperature and humidity without climate control are known to damage a wide variety of items.⁹⁹ This is one of the instances when the practicality of installing temperature and humidity control systems to keep the storage space always below 70 degrees Fahrenheit and between 30 and 50 percent relative humidity is not feasible.¹⁰⁰ Keeping in mind the responsible and ethical framework of the AAM guidelines as well as the IPI focus on sustainability, standard office climate control is far more responsible than storing the items in a room with large temperature and humidity fluctuations. Similarly, installing and maintaining low-impact or non-fluorescent lighting with timers and less than 55 LUX was not an option.¹⁰¹ However, making the recommendation that lights be fully turned off when the space was not in use was a step in the right direction. Yes, perhaps these recommendations are obvious, but it is important to highlight that an institution doing the best it can, even if it falls short of the ideal, is admirable and important.

The BPC holdings which constitute a large portion of the historical material related to the site were already kept in a dark closet in a climate controlled office in the Strozzi building, meeting the established RCC temperature, humidity, and light exposure goal. However, the boxes, folders, and fasteners were not appropriate for archival material. It was recommended that acid-free boxes, photo sleeves, and archival folders be purchased to rehouse these materials. The RCC applied for a preservation grant to purchase the archival storage materials in 2017.

The digital collections of the ROC presented an entirely different storage challenge. Digital resources were spread across an external hard drive, miscellaneous CDs, and Office365

⁹⁹ Tomajko, K. (2019) "Collection preservation facilities" in J. Decker (Ed), *Collections Care and Stewardship: Innovative Approaches for Museums*. Rowman & Littlefield.

¹⁰⁰ National Information Standards Organization. *Environmental Guidelines for the Storage of Paper Records*. Technical Report NISO-TR01-1995.

¹⁰¹ Walch, V. I. (1990) "Checklist of Standards Applicable to the Preservation of Archives and Manuscripts." *American Archivist* 53. 324–38.

cloud storage. Since printing and storing the images as recommended by Rees¹⁰² and others in the field, was not a practical option in this case, digital archival copies was the realistic option. However, the industry standard is high quality CDs and this posed a functional problem for the RCC. Only one computer in their office had a working CD drive. Software and hardware obsolescence is the primary risk to digital collections, and it was already presenting itself. It was ultimately recommended that a large external hard drive be used as the primary archival storage for the digital images. An additional external hard drive was already in use for day-to-day use of digital images and files, I recommended that it remain the primary repository for use copies while the second hard drive would be used only to check functionality of files and to store new archival copies as necessary. Although it is an external hard drive instead of CDs, the practice follows that outlined by Rees and others in the photography archival industry.

Here the differences between a small, non-traditional arts and cultural site and a traditional museum come to light. The RCC is willing and in some cases needs to make adjustments to the recommendations of professionals to meet the needs and mission of their organization while being the best stewards they are able to be.

¹⁰² Rees, 10.

CHAPTER 9

Recommendations & Measures: Record Keeping

As has been previously noted, the RCC collections are largely photographic. A paramount concern at the beginning of my internship was a way to keep track of and organize those photographs to make them easier to access, search for, and store. To fulfill this need, an Excel file was created to act as a database of these images. The aforementioned Joe Cascio photos documenting the Phase 1 rehabilitation project were chosen as a test group to formalize and codify standardized language and nomenclature for metadata and search terms. For example, it was important to know where within the buildings each image was taken as staff often needed to find a picture of a specific location quickly. It was not difficult to add a column for location, but the question shifted to how to refer to the spaces in a uniform way. After consulting the Historic Structures Report and several sets of architectural drawings, the location names were drawn from the Historic Structures documentation and naming conventions for spaces with added cardinal directions for clarity. Additionally, although the photos were the first group of materials in the collection to be put into the database, it was originally framed to be able to include other non-photo items as well. Various other parameters were discussed and highlighted, including copyright, sub-collection names, and how to preserve and designate original order and photo file name when assigning item numbers. One of the simplest delineations was the three distinct time periods created for easy general categorization: Historic (prior to 1974), Interim (1974-2006) and Modern (2006 to present). Many other parameters were also mocked-up following archival conventions with record group numbers and other archivally relevant information. A small portion of that first mock-up is below.

Item #	Ref Name	Institution	Type of Item	Format	Size	Collection	Source	General Time Period
		RCC (1)	Photo (1)	Jpg image (1)			number as needed	Historic – to 1974 (1)
		ROC (2)	Plan (2)	PDF (2)				Interim – 1975-2006 (2)
		???BAC (3)	Artifact (3)	MP4 video (3)				Modern 2006-Present (3)
			Book (4)	ETC				
			Video (5)					
			Report (6)					
			Map (7)					
			Proposals (8)					
			Misc. Document (9)					
			Meetings?					
Example								
	South Lawn As-Builts	ROC (2)	Plan (2)	PDF (2)			Scott Lawn Yard	Modern 2006-Present (3)
	Public Forum Meetings	ROC (2)	Video (5)	?			RCC/Buffalo State	Modern 2006-Present (3)

Figure 6. Initial collections database mock-up.

Before putting the spreadsheet into action, I met with the then Director and Project Manager to go over its functionality for non-archival personnel. We made several changes and agreed not to assign any item numbers until all the Joe Cascio photos were entered and functionality could be reevaluated. The staff was concerned that usability and search ability by non-trained users would be encumbered by overly technical structure and formatting. Although the end document retained many of the original information sets, it turned out to focus on different pieces of that information than were originally anticipated. The expected categories of collection and format as well as date and photographer turned out to be secondary to more practical use identifiers. As you can see in the excerpt below, building number and room numbers as well as the copyright became important reference points for the RCC daily use of this document. This was specifically important to the RCC/ROC as they often need to find an image of a specific location within the site and know if they can freely share them on their social media platforms and in newsletters, *etc.* Although originally unanticipated, this locational focus might also be useful to other site-specific organizations. The reformatting and reprioritizing of the information in this spreadsheet demonstrated just how important taking into account the needs and priorities of the institution is a very practical way.

Collection	Source	Copyright	Type of Item	Format	Size	General Time Period	Year	Specific Date	Building	Room # Historic Structures	Floor	Specific Location
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	5.6 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44		38	2 S sitting room, facing SW
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	5.9 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44		39	2 T corridor, facing N
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	5.1 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44		39	2 B9 to B13 connector, facing E
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	6.1 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44	37, 38, 4		2 corridor, facing W
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	5.3 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44		35	2 SE staircase, facing S
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	5.6 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44	40, 38, 37		3 corridor, facing W
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	5.0 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44	40, 38, 37		3 corridor, facing W
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	5.2 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44	connector		3 B45-B44 connector, looking to
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	4.8 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44	connector		3 B45-B44 connector, removed
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	5.0 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44		35	3 SE staircase,
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	4.8 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44		35	3 SE staircase,
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	6.0 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44		38	3 S sitting room, facing SW
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	5.5 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44		38	3 S sitting room, facing W
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	6.1 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44		38	3 S sitting room, facing NW
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	5.8 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44		23	3 N sitting room, facing SE
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	4.5 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44		23	3 N sitting room
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	5.6 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44		23	3 N sitting room, facing NE
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	6.4 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44	37, 38, 40		3 corridor, facing E
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	5.3 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44	37, 38, 40		3 corridor, facing E
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	5.1 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44			attic facing W
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	5.8 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44			attic central area, facing N
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	5.5 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44			attic central area, looking up
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	5.6 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44			attic facing W
Core Project Documentation	Joe Cascio	Joe Cascio	Photos	JPEG	5.2 KB	Modern, 2006-Present	2014	10/27/2014, 10/28/2014	44			attic facing E

Figure 7. Partial view of the RCC photography spreadsheet.

Because the photography holdings are so vast, it was decided that keeping non-photographic items out of the spreadsheet was the best option for usability at this point. Instead, separate documents were created for reports related to the redevelopment and construction documents. These were finding aids in the most literal sense as the staff needed easy reference for these items. The National Archives defines finding aids as “tools that help a user find information in a specific record group, collection, or series of archival materials. Examples of finding aids include published and unpublished inventories, container and folder lists, card catalogs, calendars, indexes, registers, and institutional guides. Formal publications that help a user find information regarding a record group, collection, or series of archival materials are also finding aids.”¹⁰³

These report lists, as the RCC calls them, fall under the “unpublished inventories” category as they include only minimal data and often do not correspond directly to other documents or naming conventions. Both of these documents were intended for internal use only.

¹⁰³ National Archives. (2016). Finding Aid Type. Retrieved October 2019, from <https://www.archives.gov/research/catalog/lcdrg/elements/findingtype.html>

Date	Event	Product	For	By Whom	Additional information	Status
2013	Testing	Storm Sewer Inspection	Richardson Center Corporation	Kandey Co. Inc	Part of Utility Assessment with Watts Engineering.	Electronic and hard copy (in Utility Folder)
2013	Survey	Topographic Survey – North Area	Richardson Center Corporation	Watts Architecture and Engineering		Electronic Copy
2013	Report and Plan	City of Buffalo Division of Water Approval Forest Ave	Richardson Center Corporation	City of Buffalo Division of Water	Included Dormitory Authority H.H. Richardson South Lawn Landscape and parking lots plan	Hard Copy
2013	Report	Core Project Design Development Report	Richardson Center Corporation	Flynn Battaglia		Hard Copy
2013		Core Project Schematic Design Report	Richardson Center Corporation	Flynn Battaglia		Hard Copy/Electronic
2013		Phase II Environmental Site Assessment	Richardson Center Corporation	Leader Consulting Group		Hard Copy/Electronic
2014		Phase I Environmental Assessment	Richardson Center Corporation	Leader Consulting Group		Hard Copy/Electronic
2014		Core Project Design Development Drawings and Project Manual	Richardson Center Corporation	Flynn Battaglia		Hard Copy/Electronic
2014		Core Project Outbuildings Report	Richardson Center Corporation	Flynn Battaglia		Electronic Copy
2014		Part I Historic Preservation Certificate Application and Approval	Richardson Center Corporation	Flynn Battaglia		Electronic Copy
2014		Part II Historic Preservation Certificate Application and Approval	Richardson Center Corporation	Flynn Battaglia		Hard Copy/Electronic
2014		Phase I Cultural Resources Investigation	Richardson Center Corporation	Pan American Consulting		Hard Copy/Electronic
2014		Phase I Environmental Site Assessment - update	Richardson Center Corporation	Leader Consulting Services		Hard Copy/Electronic
2014	Report	Historic Tax Credit Review Part 2 Rationale and Explanation	Richardson Center Corporation	Flynn Battaglia	Clarification letter and overall description	Hard Copy
2014	Presentation	Mansion Group - Richardson Olmsted Complex	Mansion Group	Block Club		Hard Copy
2014	Report	Geotechnical Evaluation report for Proposed Richardson Olmsted	Richardson Center Corporation	Empire Geo Services		Hard Copy (2 copies)
2014	Manual	HH Richardson South Lawn Landscaping and Parking Lot	Richardson Center Corporation/DASNY	Scott Lawn Yard, Inc.	Operations and Maintenance Manual	Hard Copy

Figure 8. Checklist of Reports

DATE	PROJECT	PRODUCT	FOR	BY WHOM	
4/15/2014	Core Project - Bid Package 1	Project Manual	Richardson Center Corp.	Flynn Battaglia	Hard Cop
3/28/2014	Core Project Building 45	Bid Package 1 Drawings	Richardson Center Corp.	Flynn Battaglia	Hard Cop
3/28/2014	Core Project Building 44	Bid Package 1 Drawings	Richardson Center Corp.	Flynn Battaglia	Hard Cop
3/28/2014	Core Project Building 10	Bid Package 1 Drawings	Richardson Center Corp.	Flynn Battaglia	Hard Cop
10/18/2013	Core Project Building 45	100% Design Development	Richardson Center Corp.	Flynn Battaglia	Hard Cop
10/18/2013	Core Project Building 44	100% Design Development	Richardson Center Corp.	Flynn Battaglia	Hard Cop
10/18/2013	Core Project Building 10	100% Design Development	Richardson Center Corp.	Flynn Battaglia	Hard Cop
11/15/2013	Core Project	100% Coordination Set (Design Development)	Richardson Center Corp.	Flynn Battaglia	Hard Cop
10/18/2013	Core Project Building 45	100% Design and Coordination (combo)	Richardson Center Corp.	Flynn Battaglia	Hard Cop
10/18/2013	Core Project Building 10	100% Design Development Phase (combo)	Richardson Center Corp.	Flynn Battaglia	Hard Cop
1/23/2013	Core Project	Schematic Design Phase	Richardson Center Corp.	Flynn Battaglia	Hard Cop
1/23/2013	Core Project	Appendix to the Schematic Design Report	Richardson Center Corp.	Flynn Battaglia	Hard Cop
9/30/2013	Core Project Building 44	Design Development Phase	Richardson Center Corp.	Flynn Battaglia	Hard Cop
12/20/2013	Core Project Building 45, 44, and 10	Design Development Report	Richardson Center Corp.	Flynn Battaglia	Hard Cop
1/31/2014	Core Project Building 27	Design Development Phase	Richardson Center Corp.	Flynn Battaglia	Hard Cop
1/30/2014	Core Project Building 43	Schematic Design Phase	Richardson Center Corp.	Flynn Battaglia	Hard Cop
1/30/2014	Core Project Building 12	Schematic Design Phase	Richardson Center Corp.	Flynn Battaglia	Hard Cop
3/18/2015	Core Project Building 44 - Bid Packages 3, 4	100% Construction Documents	Richardson Center Corp.	Flynn Battaglia	Electronic
3/18/2015	Core Project Building 45 - Bid Packages 1, 2, 3	100% Construction Documents	Richardson Center Corp.	Flynn Battaglia	Electronic
3/18/2015	Core Project Building 10 - Bid Packages 1, 2, 3	100% Construction Documents	Richardson Center Corp.	Flynn Battaglia	Electronic
3/18/2015	Core Project Site - Bid Packages 3, 4	100% Construction Documents	Richardson Center Corp.	Flynn Battaglia	Electronic
12/12/2014	Core Project - Bid Package 3	100% Construction Documents	Richardson Center Corp.	Flynn Battaglia	Electronic

Figure 9. Checklist of Construction Documents.

Box level inventories were also completed for all of the seemingly miscellaneous boxes of documents relating to Phase 1 that were not specifically listed on either of the aforementioned lists as well as the boxes of site-related ephemera being kept in the Larkin Building offices. Again, these documents were not connected with unified or codified language in a systematic cataloging process. They were inventoried for ease of internal use. It was recommended that these boxes be more extensively cataloged at a later date and that both the construction documents and site-related reports be consolidated into the same document, ideally merging with the larger and more complex image-related document to create a single, multi-format, all-inclusive searchable reference spreadsheet.

Perhaps the largest record keeping task was creating a hand list of the items in the possession of the BPC. These documents, photographs, books, and large format art and drawings posed a daunting task as they were stored and grouped together as it had been most convenient rather than in an specific order. The archival importance of preserving original order – which is to say the order intended by the creator – was a challenge to the practical desire to reorganize material into more thematic or temporal groupings. In many cases, the original order was undeterminable, in others, intact negatives provided an order in which images were taken but little other context existed. However, it was undeniable that the somewhat haphazard boxing was not an intended order. Ultimately, found “original” order was preserved until a time when more thorough cataloging could take place and more achivally appropriate storage and housing could be secured. This included identifying the boxes by the existing labels even when they were non-sequentially numbered or not specifically labelled. The individual items’ descriptions aimed to include a reasonable amount of specificity regarding number of items, year, and topic while remaining a handlist of box level inventories. This collection provided a broad variety of items and proved to be a true trove of exciting historical information. The entire handlist can be found in the appendices.

The recommendation related to these materials focused primarily on rectifying the storage situation as there were many less than ideal fasteners and adhesives such as paperclips and degrading cellophane tape. The boxes and folders were also standard office supply grade, not the acid-free incarnations necessary to keep these materials safe for years to come. The secondary recommendation was to complete more specific cataloging in preparation for addressing the ownership issue more thoroughly with the BPC. There was at the time of my internship no working handlist of the architectural items in storage on-site at the ROC. In

keeping with the in-house handlist level of cataloguing seen through the institution, I recommended that a collection level inventory be created for internal reference, particularly as more items were moved into those storage areas.

CHAPTER 10

Conclusion

The aim of this thesis is to examine the practical application of museum and archival best practices and industry standards to a small non-traditional arts and cultural organization. Using the Richardson Center Corporation and the Richardson Olmsted Campus as the atypical example, this paper has shown that the best practices for large and traditional model museums are not always feasible or practical for smaller and more site-specific institutions. However, through this example, we also see that through thoughtful adaptation and acceptance of practical reality, an institution can follow the AAM directive to act responsibly and ethically even with limited resources and diverse priorities.

The Richardson Center Corporation is incredibly unique as an example, but so are many other institutions. Outside the traditional history, science, and art museums, arts and cultural organizations become highly specialized and unique. By recognizing this fact and letting go of strict archival conventions in favor of tailoring a best practice to a specific institution's needs and capabilities, collections can be better preserved and cared for. When actively doing its best, an organization can, within their restrictions and limitations, improve the health of their collection and the level of their practices. The Richardson Center Corporation was, at the time of this work, in a period of transition and change as the first phase of redevelopment came to a close. Archives are unlikely to become the priority of the RCC in the near future, but by bringing to light big issues and providing manageable steps to ameliorate these concerns, the archives will be taken care of more efficiently.

BIBLIOGRAPHY

- American Alliance of Museums (2020) *Collections Stewardship Standards*. Ethics, Standards, and Professional Practices. <https://www.aam-us.org/programs/ethics-standards-and-professional-practices/collections-stewardship-standards/>
- Anderson, D. (2011). "Richardson South Lawn is Focal Point of Presentation." *The Buffalo News*.
- Berkenfeld, D. (2007). "Digitizing film-based photographs: archiving service generates revenue for retailers and labs." *Photo Trade News*, 71(5), 18–32.
- Benson, A.C. (2009). "The Archival photograph and its meaning: Formalisms for modeling images." *Journal of Archival Organization*, 7:4. 148-187.
- Bristow, D. (n.d.). "Kirkbride's Architectural Stigma of Mental Illness". History of Medicine Online. Priory Medical Journals.
http://www.priory.com/history_of_medicine/Kirkbride.htm
- Butcher-Youngmans, Sherry. (1996). *Historic house museums: A practical handbook for their care, preservation and management*. Oxford University Press.
- Byers, Fred. (2003). "Care and Handling of CDs and DVDs: A Guide for Librarians and Archivists" *NIST Special Publication* 500-252. Council on Library
- City of Buffalo. (n.d.) *Maps of Historic Districts*. <https://www.buffalony.gov/367/Maps-of-Historic-Districts>
- City of Buffalo. (n.d.) *Historic Resources Intensive Level Survey*.
<https://www.buffalony.gov/370/Historic-Resources-Intensive-Level-Survey>
- Corrado, E. and Sandy, H.M. (2017) *Digital Preservation for Libraries, Archives, and Museums*. Rowman & Littlefield.
- Dabkowski, C. (2018) "Richardson Olmsted Complex shines in CEPA photo show." *The Buffalo News*.
- Deiss, W. (1984). *Museum archives: An introduction*. Society of American Archivists.
- Epstein, J. D. (2018) "Pierce Arrow Building Acquired by Buffalo Doctor turned developer." *The Buffalo News*.
- Ford, P., Herezog, P., et al. (2013). *IPI's Guide to: Sustainable Preservation Practices for maintaining storage environments*. Image Permanence Institute. Rochester Institute of Technology. Retrieved November 2020. https://s3.cad.rit.edu/ipi-assets/publications/sustainable_preservation_practices.pdf/

- Goody Clancy. (2008) *Historic Structures Report: The Richardson Olmsted Complex Buffalo NY*. Accessed April 2019: https://richardson-olmsted.com/files/documents/planning_and_reports/historic_structures_full_report.pdf
- Hamburg, D. (1992) "Library and archival collections." In Schultz, A.W. (Ed.) *Caring for your collections*, (pp. 52-63). Harry N. Abrams, Inc.
- Kahn, Miriam. (2018) "Archival Copies: An Evolutionary Journey." *Journal of Archival Organization*, 15:1-2, 71-77, DOI: [10.1080/15332748.2019.1609312](https://doi.org/10.1080/15332748.2019.1609312)
- Kenefick, Courtney. (2017, March). "The city's dynamic architectural past is fueling its transformation". Surface Mag. <https://www.surfacemag.com/articles/architecture-buffalo-newyork-urban-renewal/>
- Kirkbride Buildings. (2001) *Historic Insane Asylums*. <http://www.kirkbridebuildings.com/>.
- Kirkbride, TS. (1880) *On the Construction, Organization, and General Arrangements of Hospitals for the Insane: With some remarks on Insanity and Its Treatment*. 2nd edition. J.B. Lippincott and Company. <https://archive.org/details/onconstructiono01kirkgoog/page/n8>
- Lange, A. (2015). "A Buffalo Case Study: Can Architecture Bring a City Back?" *Curbed*. <https://www.curbed.com/2015/8/6/9933782/alexandra-lange-buffalo-architecture-preservation>
- Larkin Square. (n.d.). *History of the Larkin District*. About Larking Square. <https://larkinsquare.com/about/history-of-larkin/>
- Marstine, J. (2006). *New museum theory and practice : An introduction*. Blackwell Pub.
- McNeil, H. (2011) "Richardson Complex Hearing Held." *The Buffalo News*.
- National Archives. (2016). *Finding Aid Type*. <https://www.archives.gov/research/catalog/lcdrg/elements/findingtype.html>
- National Information Standards Organization. (1995) *Environmental Guidelines for the Storage of Paper Records*. Technical Report NISO-TR01-1995.
- Norris, D. H. (1992) "Photographs." In A.W. Schultz (Ed), *Caring for your collections* (pp. 64-75). Harry N. Abrams Inc.
- Northeast Document Conservation Center. (1999). *4.9 Storage Solutions for Oversized Paper Artifacts*. Storage and Handling. <https://www.nedcc.org/free-resources/preservation-leaflets/4.-storage-and-handling/4.9-storage-solutions-for-oversized-paper-artifacts>
- OCLC (2020) *Bibformats Introduction*. OCLC Support. <https://www.oclc.org/bibformats/en/introduction.html#section1.1>

- Rees, K. (2006) "Archiving, Conserving and Interpreting Photographs." *Australian Journal of Multi-disciplinary Engineering*, 4:1, 9-14, DOI: 10.1080/14488388.2006.11464740
- Rhodes, B, ed. (1990). *Hold Everything! A Storage and Housing Information Sourcebook for Libraries and Archives*. Metropolitan Reference and Research Library Agency.
- Richardson Center Corporation (2019) Reuse Timeline. <https://richardson-olmsted.com/learn/timeline/>
- Richardson Center Corporation (2019) The Site - Past, Present, and Future. June 2019. <https://richardson-olmsted.com/learn/the-site/>
- Reibel, D. (1997). *Registration methods for small museums*. AltaMire Press.
- State Historic Preservation Office (n.d.) Parks, Recreation, and Historic Preservation. www.nysparks.com/shpo
- Strachan, A., & Mackay, L. (2013). "Veiled practice: reflecting on collaborative exhibition development through the journey of one potentially contentious object." *Museum Management and Curatorship*, 28(1), 73–90. <https://doi.org/10.1080/09647775.2012.754981>
- Shultz, A. W. and Block, H.T. (Ed). (1992). *Caring for your collections*. Harry N. Abrams.
- Thomas, N. (2019). "What are museums really for?" *Apollo: The International Art Magazine*. Accessed October 2019. <https://www.apollo-magazine.com/defining-museums-in-the-21st-century/>
- Tomajko, K. (2019) "Collection preservation facilities" in J. Decker (Ed), *Collections Care and Stewardship: Innovative Approaches for Museums*. Rowman & Littlefield.
- Tomes, N. (1994) *The Art of Asylum-Keeping: Thomas Story Kirkbride and the origins of American Psychiatry*. University of Pennsylvania Press.
- Vacca, F. (2014) "Knowledge in memory: Corporate and museum Archives." *Fashion Practice*, 6:2, 273-288.
- Vogel, C. (2006, March). "3 Out of 4 Visitors to the Met Never Make It to the Front Door." *The New York Times*. <https://www.nytimes.com/2006/03/29/arts/artsspecial/3-out-of-4-visitors-to-the-met-never-make-it-to-the-front.html>
- Waibel, G. (2008). "Stewardship for digital images: Preserving your assets, preserving your investment" in *The Digital museum: A think guide* H. Din, & P. Hecht, (eds). American Association of Museums, 167-177.
- Walch, V. I. (1990). "Checklist of Standards Applicable to the Preservation of Archives and Manuscripts." *American Archivist* 53. 324–38.

Wichser, S.A. (2012) "Narrative Transformations and the Architectural Artefact" in *Museum Making: Narratives, Architectures, Exhibitions*, edited by S. MacLeod, L. H. Hanks, and J. Hale. Routledge. 132.

Yanni, C. (2007). *The Architecture of Madness: Insane Asylums in the United States*. University of Minnesota Press.

APPENDIX A:

Handlist of Historic Materials at Buffalo Psychiatric Center

Books

4 vols correspondence
1889-1893, 1899-1901, 1907, 1912
2 vols Admissions & Discharges of Women
1880-1892, 1900-1906
1 vol Admissions & Discharges of Men
1880-1892
3 vols Buffalo State Asylum Record
2 vols Commission in Lunacy reports
1883, 1885

“Recent Stuff” Box 1980-1990s

Staff directories
miscellaneous business pamphlets
2 copies of The Magazine Sept 30 1980 - centennial article

Medical & Surgical Cornerstone Box

22 black & white prints
various newspaper clippings
3 editions of Tower Topics (1943)
1 glossy drawing of new medical & surgical building
1 glossy drawing of new boiler plant
5 mounted images of hospital staff and food
1 mounted image of construction
1 small mounted collage of various buildings (45, Strozzi, Elmwood, etc)
1 mounted historic photo of unknown building with italianate porches
1 black & white print of man at a typewriter

3 misc. Box

board meeting minutes drafts late 1880s
manual of writing for publication of the NYS dept of Mental Hygiene 1937 - Inscribed
Dr. White
State of NY Dept of Mental Hygiene Annual Report 1942, 1943, 1944
State of NY Dept of Mental Hygiene Institutional Personnel Administration Manual
2 vols Testimony in Telton Investigation (Death of a patient) 1893
1887 testimony in criminal manslaughter trial
Collection of 1918 expenses and invoices

Business Correspondence #1

8 vols misc. business correspondence

Business Correspondence #2

7 vols misc. business correspondence

Box #5 1960s

- Occupational Therapy Folder
 - many photos, various sizes
- brown folder
 - 10 8x10 mounted photos of OP, lunch, music, etc.
 - 2 small mounted photos of OP
 - 1 8x10 mounted photo of complex
- photo album (pictures no long mounted within)
 - 8 small black & white photos of Carnival 1943
- 37 small black & white photos of Carnival 1946
 - 29 small black & white photos of Carnival 1947
 - 9 small black & white photos of Carnival 1948
 - 12 small black & white photos of Carnival 1949
- 1 small black & white photos of Carnival 1950
- color postcard of complex
 - Bowen portrait
- 9 small black & white misc prints
- 32 8x10 black & white Strozzi photos
- 2 8x10 glossy Strozzi rendering
- 12 small black & white photos misc Strozzi
- 1 mounted strip of desk photos
- 12 slides of Medical & Surgical & Strozzi
- Historic Photo Album (red)
- Strozzi Album (marbled)
- Field Trips & activities Album (Brown)
- Historic Album 2 (red brown)
- 49 small black & white building photos by Merrill Lootens Jr Photographer
- Signed portrait of Dr. White
- 1923 craft sale book - 10 photos
- 19 copies of photo of 45
- 4 1941-1942 Tower Topics
- CESA bulletin 1968
- memo regarding slides
- Merrill Lootens letters
- memo regarding nursing photos 1998
- 10 black & white historic photos

Box #6 Scrapbooks & Clippings

- “unfortunate scrapbook” -abuse by attendants
- “unfortunate scrapbook” –escaped murder
- Patients’ Book of Poems, c. 1960s
- Commissioners scrapbook
- Misc. clipping, 20th century
- Photographic scrapbook, c. 1960s

1970s scrapbook, pink & red
 Mounted black and white photographs, mounted Tie-Lines newsletters
 Black photo scrapbook with clippings

Box #8

Hospital and ward policy manual
 D'youville College student research paper on Dr. White & Building Complex (1964)
 large folder of microfilm prints of relevant letter from Olmsted letters (copies)
 United Way campaign folder 1999
 telephone directory
 accreditation certificate 1998
 unity day festival certificate 1990
 Folder of labels from Burchfield Penney Exhibit
 certificate of appreciation Daemen College 1997
 incomplete collection of data charts based on admissions data from 1908
 commendation for 110 years
 7 framed certificates c. 1980-1995

Box #9 Newspaper Clippings

various newspaper clippings
 misc. paperwork including richardson conference

Centennial Celebration Folder

27 small color prints (in old Chapel space) with accompanying negatives
 black & white portrait of Dr. Cudmore
 22 small black & white prints
 2 black & white prints of Richard Holmes & Bob Blunt opening the centennial vault
 1 black & white mounter photo of women beneath banner
 1 black & white print, by Bill Byviniak, from Buffalo Evening News 8/12/1981
 4 contact sheets for black & white prints with accompanying negatives

Centennial Breakfast Folder

11 small color prints on south lawn with accompanying negatives
 27 small black & white prints on south lawn with accompanying negatives
 1 Centennial Concluding Ceremonies program 8/12/81

The Natural Movie Folder

8 black & white prints (8x10)
 34 small black & white prints
 63 small color prints
 1 black & white print (5x7)

Building 10 folder

14 black & white prints (8x10) after renovation for OMH
 11 small black & white prints dated 1990
 35 color prints of interior conditions pre-renovations (includes list of locations)

Non-Core Buildings Folder

8 photo-copies of various grounds and interior images
 17 small color prints of collapsed building
 25 black & white prints (8x10) of miscellaneous buildings & grounds
 2 small black & white prints of miscellaneous buildings

History BPC 1970s Folder

Newspaper clipping 26 May 1973
 Building list with construction dates and information
 Photocopy of McKinney's 1974 Sessions Laws – name changes to Buffalo Psychiatric Center
 Photocopy of Niagara Frontier Landmarks article
 The Challenge Jan/Feb 1976 18:6 – PA dept of public welfare
 Tour of the Buffalo State Hospital Buildings, July 1976 Jason Aronoff
 Photocopy of Tour of the Buffalo State Hospital Buildings, July 1976 Jason Aronoff
 The Architecture of the Well-Tempered (psycho-social) Environment – paper from Society of Architectural Historians, San Francisco 27 June 1972
 Buffalo State Hospital 1951-1965 – brief history of activity & growth, Dr. Haines
 Draft of Overview of BPC
 Photocopy of MaryLou Fry's D'Youville College Term Paper, 6 April 1964
 Presentation notes of cards on history & use

History 1870-1940 Folder

Photocopy of 93rd session of laws of New York - refers to sale of land for ROC site
 Copied microfilm – Buffalo Express 15 Nov 1880 p.4 – Opening of the site
 Photocopy of Buffalo Common COuntil 1869-1870 – agree to water access
 Copy of microfilm – Buffalo Courier 8 Nov 1880 – history of the asylum
 Copy of site map
 First 12 issues of Tower Topics - June 1941-Nov 1943
 Photocopies of page 1 of Tower Topics 3-8
 A Survey of The Buffalo State Hospital c. 1940

Facts Folder

Notecard summary of the site
 Statistical data 1880s

Photo Albums

Early 1920s
 1960s
 Centennial 1980
 The Natural 1983
 1986
 1990-1992
 1992-1994
 1992

Mid-late 1990s
Volunteer Services Album 1980
Mental Hygiene News Vol 1-12 1942

Annuals Reports Box

Annual Reports 1871-1882
Annual Reports 1871-1885 (out of order, misc/incomplete)
Annual Reports 1885-1897
Annual Reports 1898-1903
Annual Reports 1904-1907
Annual Reports 1907-1911
Annual Reports 1912-1918
Annual Reports 1919-1929
Miscellaneous Annual Reports (single bound) 1920-1980

Wooden Box in Basement

Miscellaneous large format floor plans/architectural drawings
2 large framed illustrations 1969 – Herbert Crawford, former patient
2 fire place screens

APPENDIX B

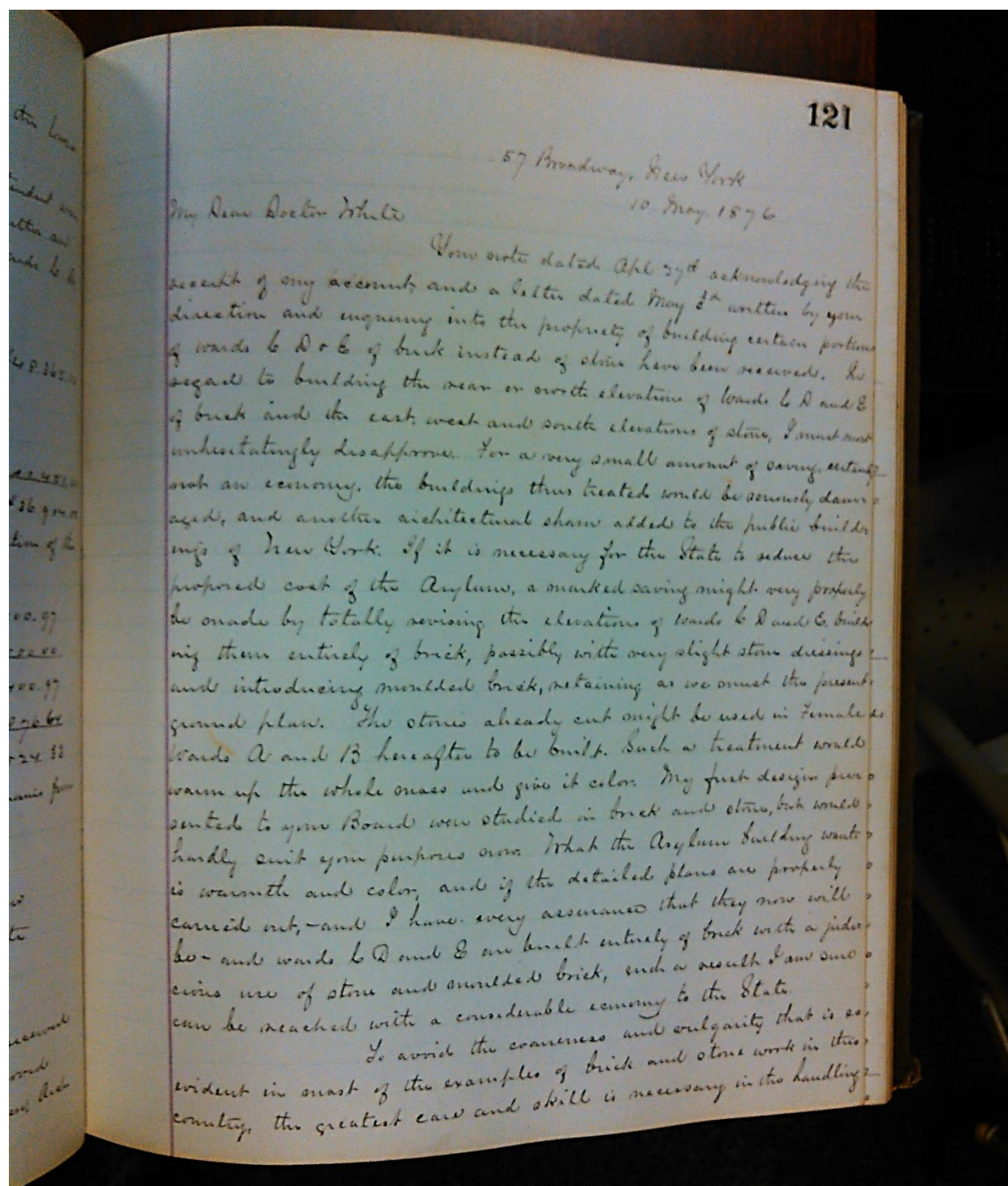
In-Progress Spreadsheet of photography

Year	Specific Date	Building	Room # Historic Structures	Floor	Specific Location
2014	10/27/2014, 10/28/2014	45		grounds	SE corner of 45 from South Lawn
2015	03/05/15, 03/06/15, 03/07/15	10		1	E end of first floor hallway
2015	7/17/2015,	44			SW interior of N sitting room
2014	10/27/2014, 10/28/2014	44		23 basement	S basement corridor, facing E
2014	10/27/2014, 10/28/2014	44		23 basement	SE corner beneath N sitting room - looking up
2014	10/27/2014, 10/28/2014	44		23 basement	E wall beneath N sitting room -looking up
2014	10/27/2014, 10/28/2014	44		23 basement	SE corner beneath N sitting room
2014	10/27/2014, 10/28/2014	44		basement	N tunnel corridor, facing E
2014	10/27/2014, 10/28/2014	44		basement	N tunnel corridor, facing E
2014	10/27/2014, 10/28/2014	44		basement	N tunnel corridor, facing E
2014	10/27/2014, 10/28/2014	44		basement	S corridor, facing W
2014	10/27/2014, 10/28/2014	44	37, 38, 40	1	corridor, facing W
2014	10/27/2014, 10/28/2014	44	37, 38, 40	1	corridor, facing W
2014	10/27/2014, 10/28/2014	44	37, 38, 40	1	corridor, facing W
2014	10/27/2014, 10/28/2014	44	37, 38, 40	1	corridor - looking up
2014	10/27/2014, 10/28/2014	44		36	1 SE room - looking up
2014	10/27/2014, 10/28/2014	44		36	1 SE room - looking up
2014	10/27/2014, 10/28/2014	44		38	1 SW corner of first floor S sitting room
2014	10/27/2014, 10/28/2014	44		38	1 S sitting room, facing W
2014	10/27/2014, 10/28/2014	44		38	1 S sitting room, facing W
2014	10/27/2014, 10/28/2014	44		38	1 S sitting room, facing W

Fully functional Excel document available at:

<https://drive.google.com/file/d/0BzSs9HSfud4VcUpnSm9yQkdySWc/view?usp=sharing>

APPENDIX C

Photographs of H. H. Richardson Letter & Transcription

of the materials and the disposition of the masses. More especially when it is a question of harmonizing parts of the same building treated differently. For instance, it would be bad and unartistic to simply change the ashlar of the present design from stone to brick leaving the present stone trimmings corresponding with those of wards A and B. The effect of such a change would be disastrous to the general effect. Showing a sudden lack of funds and skill. The accepted design was not designed with a view of using different colored materials in the facades and consequently the number and size of the string courses would necessarily have to be changed and rounded brick substituted in certain cases to give greater breadth of mass. I heartily recommend changing from stone to brick provided it is frankly and properly done. In the choice of brick, bear in mind that a coarse rough brick, what is usually called a common brick will be the best for the purpose, provided it is good in color and stoney.

Very respectfully yours

A. D. Richardson

Dr James P. White,
Pres. Board.

The following estimates of the difference in cost between stone and brick were also presented:

Cost of Exterior Walls on rear of Male Ward 6
A and B if built of Stone according to adopted plan
660 cords stone laid @ \$26 1/2
231,000. brick lining (laying) @ 6.00
196,000 " (finishing) 7.45
577 cords lime stone delivered 5.00
28,850 ft irregular block work in wall 80.00

17,490.00
13,860.00
14,600.00
28,850.00
28,850.00
28,850.00

28,850
3,360
460
3,360
800
3,200
1,300
1,500
common
mullin
865,000
1,090,000

6 D and
856
322,000
280,000
706
34,500
34,500
4,100
900
4,100
2,700

Transcription:

57 Broadway, New York
10 May 1876

My Dear Doctor White,

Your note dated Apl 27th acknowledging the receipt of my account and a letter dated May 3rd written by your direction and inquiring into the propriety of building certain portions of the Wards C D & E of brick instead of stone have been received. In regard to building the rear or north elevations of Wards C D and E of brick and the east, west and south elevations of stone, I must most unhesitatingly disapprove. For a very small amount of saving, certainly not an economy, the buildings thus treated would be seriously damaged and another architectural spurn added to the public buildings of New York. If it is necessary for the State to reduce the proposed cost of the Asylum, a marked savings might very properly be made by totally revising the elevations of Wards C D and E, building them entirely of brick, possibly with very slight stone dressings and introducing moulded brick, retaining as we must the present ground plan. The stones already cut might be used in Female Wards A and B hereafter to be built. Such a treatment would warm up the whole mass and give it color. My first designs presented to your Board were studied in brick and stone, both would hardly suit your purpose now. What the Asylum building wants is warmth and color, and if the detailed plans are properly carried out - and I have very every assurance that they now will be - and wards C D and E are built entirely of brick with judicious use of stone and moulded brick, and a result I am sure can be reached with a considerable economy to the State.

To avoid the coarseness and vulgarity that is so evident in most of the examples of brick and stone work in this country, the greatest care and skill is necessary in the handling of the materials and the disposition of the masses. More especially when it is a question of harmonizing parts of the same building treated differently. For instance, it would be bad and unartistic to simply change the ashlar of the present design from stone to brick leaving the present stone trimmings corresponding with those of wards A and B. The effect of such a change would be disastrous to the general effect: Showing a sudden lack of funds and skills. The accepted design was not designed with a view of using different colored materials in the façades and consequently the number and sizes of the string courses would necessarily have to be changed and moulded brick substituted in certain cases to give greater breadth of mass. I heartily recommend changing from stone to brick provided it is frankly and properly done. In the choice of brick, bear in mind that a coarse rough brick, what is usually called common brick will be the best for the purpose provided it is good in color and stoney.

Very respectfully yours,

H.H. Richardson